

TWENTY-FOUR PAGES.

FIVE CENTS.

# VARIETY

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Edgar M. Miller, M. T.

**BUTLER'S PROPOSITION.**

Although Col. James J. Butler, president of the Empire Circuit (Western Burlesque Wheel), declined to give the details of the conference held between himself and Richard Hyde, of Hyde & Behman, last Sunday, while admitting that such a conference was held to talk over Hyde's proposition for a merger, it is learned from other sources that the Colonel came back at Mr. Hyde with a counter proposal which was immediately voted out of the question by the Eastern Wheel man.

Col. Butler's idea was to organize an entirely new corporation, for \$1,000,000, calling it the Empire Circuit, and buy in all of the travelling burlesque shows of the Eastern Wheel members for \$500,000, to be paid for with the stock of the new corporation. The amount claimed to have been paid into the present Empire Circuit Co., about \$300,000, was also to be included, and \$100,000 worth more was to go toward purchasing the stock of the Columbia Amusement Co. (capitalized at \$200,000).

This would total up to \$900,000. The \$100,000 left might be placed on the market.

Col. Butler argued for his scheme that the profits yearly would give a dividend of fifty per cent on the capital. In support of this statement he attempted to show that each of the forty shows which would then play on the circuit would average yearly profits of \$10,000 each, yielding \$400,000. With other receipts, including the profits of the houses now owned by the Empire Co., and also including booking commissions, estimated at \$20,000 per season, the profits would be swollen to about \$600,000, net, which would leave \$100,000 for the sinking fund after the dividend of \$500,000 was deducted.

No provision was made for the purchase of the theatres now owned by the Columbia Amusement Co., nor was anything said as to the future of the managers on both wheels who would be "wiped out" under this plan.

**MELODRAMA ON EAST 14TH ST.**

The intention is declared of Charles E. Blaney's to build for himself a melodramatic home on Fourteenth street between Second and Third avenues.

There is no "thriller" house on the lower East Side excepting the Third Avenue Theatre at Thirtieth street and the Thalia Theatre on the Bowery. Mr. Blaney thinks the Fourteenth street location excellent and may have by this time secured a site.

**HITE AND JONES SPLIT.**

Walter Jones and Mabel Hite will play together the time they have booked, which extends to about the first of the year. After that Jones will do an act in his original tramp makeup, backed up by a quartet of male singers. Miss Hite will essay a single singing and dancing specialty.

**MOSS-STOLL BUY ANOTHER.**

London, Nov. 23.

An important purchase by the Moss-Stoll circuit is that of the Grand Theatre, Birmingham, for \$200,000. The present manager is J. W. Turner, the operatic tenor. The Grand will become a part of the Moss-Stoll tour in March next.

**MORRIS LOSES THREE HOUSES.**

Cincinnati, Nov. 30.

Three houses will be lost to the Morris booking office through the deal between the Olympic Theatre Company and the new Anderson-Ziegler corporation. To-morrow (Saturday) the Olympic Theatre will pass under the new management, and stock will be installed there by the John Robinson Company on Monday, according to present plans. John J. Ryan will turn over all his interest in the Lyric Theatre, Cleveland, to John W. Considine, of the Sullivan-Considine circuit, which formerly ran that house. The other Ryan theatre, the Majestic, at Erie, Pa., may continue with vaudeville, but will be booked either by the Western Vaudeville Association or the International Theatre Company in Chicago.

All bookings given through the Morris office for after this week in any of the Ryan houses have been cancelled.

The arrangements entered into between the Olympic people and the opposition give the Anderson-Ziegler Company a ten years lease of the Olympic Theatre, with an option for ten more. The rental, amply secured, will ensure the stockholders in the Olympic company an annual return of at least ten per cent.

The Anderson-Ziegler Company of Cincinnati is the new corporate name of the concern which takes over the Olympic. It offered to buy all the outstanding stock of the Olympic company, but the latter's stockholders to a man were so well satisfied that no one would sell. The new corporation will control the Columbia, Walnut Street and Olympic theatres in this city, with the Grand Opera House in Indianapolis.

Rud. Hynicka is credited with the engineering of the Olympic transfer. George Cox, the political leader, interested with Anderson in the Shuberts' ventures, is believed to have influenced Mr. Hynicka, who became angry upon receiving a wire last week from William Morris that he (Morris) must book all shows or everything could be considered at an end. Morris' wire was caused through D. F. McCoy, the local manager for the Olympic, having secured two acts direct from Chicago to complete his bill.

Upon receiving Morris' message Mr. Hynicka placed himself in communication with the other side and within two days the deal was put through.

The Olympic opposition is estimated to have cost Anderson & Ziegler from \$1,000 to \$1,500 weekly since the season opened through the increased cost of their Columbia Theatre's bills, with other expenses.

**NOT THE AMMONS-DUBOIS HOUSE.**

Cincinnati, Nov. 30.

John H. Ammons, of Ammons & Dubois, who have a chain of nine vaudeville theatres in Indiana, positively denies that John J. Ryan secured a lease of the Ammons-Dubois new building in Indianapolis and says that they will conduct the theatre at popular prices and book high-class vaudeville acts in conjunction with their circuit.

**\$2,000 FOR VIRGINIA HARND.**

M. S. Bentham has tendered an offer to Virginia Harned to play twenty weeks in vaudeville with William Courtenay in the one-act playlet entitled "The Love Letter." The salary held out to her is said to be \$2,000 per week.

**ORIGINALITY WILL BE PROTECTED.**

Favorable responses to the recent letter addressed by Will M. Cressy, president of the Vaudeville Comedy Club, to vaudeville managers and agents requesting that protection for originality be extended to artists who originate, after such claim is proven, have been received from nearly all recipients. A few managers and agents have ignored the communication, but the following leaders in the managerial end of the vaudeville profession have signified their hearty endorsement of the movement through their replies:

E. F. Albee, general manager of the Keith Circuit; Martin Beck, general manager of the Orpheum Circuit; Percy G. Williams, of the circuit of that name; Lee Shubert, of the Shubert Brothers; Klaw & Erlanger, William Morris, Tony Pastor; W. B. McCallum, manager of Cook's Opera House, Rochester; Charles Lovenberg, manager of Keith's, Providence, R. I.; P. B. Chase, of Chase's, Washington and W. L. Dockstader, of the Garrick, Wilmington.

The cheaper priced circuits west of Chicago have readily fallen in with the idea. John W. Considine, president of the Sullivan-Considine Circuit, wrote to Mr. Cressy saying: "I will stop any one playing my house that you assure me is using stolen material."

E. J. Fischer, of Goldsmith & Fischer's Northwestern Vaudeville Circuit, writing Mr. Cressy under date of November 21 from Seattle, emphatically states that his company will render all assistance to the club in bringing pirates to terms.

**BIG NEW HOUSE FOR DULUTH.**

Duluth, Minn., Nov. 30.

Plans have been perfected for building a new \$150,000 theatre in Duluth by the Western Vaudeville Association. From the best information a site has been secured.

The plans are being prepared by Chicago architects. The building is to be five stories high and will have a seating capacity of 1,800. The architecture will be similar to that of the Majestic Theatre in Chicago. The Association wants Duluth on its circuit to "break the jump" between Minneapolis and Winnipeg.

**LYRIC CONTINUES.**

Cleveland, Nov. 30.

The policy of the Ryan house here (Lyric Theatre) will not be changed, according to C. H. Peckham, local manager. The talk of the past week that Ryan's Olympic under its new management would play stock led to a belief that the Lyric also would revert to that form of entertainment.

**TOMMY ROSS WILL PLAY.**

Thomas W. Ross has finally signified his willingness to accept vaudeville engagements, but stipulates that he shall receive \$1,000 a week. He will probably consent to a slight reduction in price and begin his tour at Keith's, Philadelphia, within a fortnight.

**LEO DITRICHSTEIN AND ACT READY.**

Leo Ditrichstein is actively engaged in writing a new farce for presentation on Broadway and is anxious to fill in about five weeks of his immediate time in vaudeville with a sketch entitled "Who's Got the Button?"

**AFFILIATION COMPLETED.**

Indianapolis, Nov. 30.

Through Max Berol-Konorah, president of the International Artisten Loge of Germany, announcement is made that the home body at Berlin has ratified the terms of affiliation agreed upon at the conference in New York City between the Artisten Loge, White Rats and Variety Artists' Federation of England. The Artisten Loge accepted the terms without change.

The White Rats and the English society have already voted in favor of the alliance. The action of the I. A. L. marks the completion of the international affiliation between vaudeville artists on both sides of the ocean.

Mr. Konorah, who is playing at the Grand Opera House here with the Orpheum Road Show, his mysterious act "Menetekel" being one of the show's features, did not go into the subject beyond the bare statement of the affirmative vote. It will require some time yet to arrange details in order that the societies may work hand-in-hand, and Mr. Konorah stated whatever of importance transpired in the future would be given to the press.

**BENTHAM AFTER CASINO.**

M. S. Bentham is negotiating with the Shuberts to take over the Casino for Sunday night concerts on his own account. He has a similar intention with regard to another theatre farther uptown.

The Casino had a short run of Sunday night concerts last spring when the Shubert Brothers agreed to divide the profits with the booking agents. The receipts never attained a height that necessitated a division.

**ANDERSON OFF FOR EUROPE.**

Sometime during December, around the 15th, Max C. Anderson will sail for Europe to look over the novelties on the other side, both on behalf of the New York Hippodrome and his vaudeville theatres, with such other matters in mind as may have arisen within the past two months, the exact nature of which is unknown.

**ELFIE FAY'S FEW WEEKS.**

Elfie Fay will play at Hammerstein's Victoria Theatre week of December 10, remaining in vaudeville for only a few weeks, after which Miss Fay will start rehearsals of a new play in which she will be starred under the direction of the Mittenthalers.

**ALBAUGH HANGING FIRE.**

When asked regarding the rumors that he would take the lease of the Albaugh Theatre in Baltimore, lately under the management of the Irwin-Luescher Co., Frank A. Keeney, the Brooklyn manager, said he was after the house and would take it provided the lease could be secured upon his terms.

**NEW ONE FOR INTER-STATE.**

Chicago, Nov. 30.

The Inter-State Amusement Company has practically closed a deal for the erection of a new theater at Chattanooga, Tenn. It will open shortly after the first of the year.

# VARIETY

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Vol. IV.

No. 12.

Harry Vokes and Margaret Daly Vokes are putting together a new sketch.

The Treasurers' Club holds its quarterly meeting and social at the Arena to-night.

Harry Tate sails next Wednesday for London to engage in a Christmas pantomime.

Geo. Mozart, the English comedian, opens at one of the Williams houses on the 31st.

Della Fox proposes to abandon boy's clothes in her act and has acquired a stunning wardrobe.

Mlle. Ameta, the fire dancer, and her electrician, John Watpen, were married in Peoria last week.

Margaret King, formerly of the "Washington Society Girls," is now with the "Baltimore Beauties."

Bert Walton, of Barth Brothers and Walton, injured his shoulder Tuesday evening at Keeney's in Brooklyn, working the remainder of the week under difficulties.

Geo. DeVere, while playing at St. Louis last week, lost the fourth finger of his right hand accidentally.

Vesta Victoria leaves London on January 5 to play the contracted engagement over the Williams circuit.

Burt Sheppard, an American comedian who has been in England for a long while, is in New York on a visit.

George Evans has been offered a blanket contract for his entire time for next season by the United Booking Agency.

The Rooney Sisters, now playing Keith-Proctor time, have received an offer from Charles Frohman for musical comedy.

Charles C. Shay and Thos. A. Sheehan will be voted for president of New York Lodge, No. 1, T. M. A., at the regular meeting to-morrow (Sunday).

John F. Burns, a well-known stage mechanic and property man and one time with the late Sol Smith Russell, died in St. Louis this week.

Sells Bros. & Forepaugh's show went into winter quarters this week at Columbus, Ohio, after what they declare was a successful season.

Ray Hanvey, the champion avordupois carrier of the "Merry Makers" chorus, is affectionately termed "The Little Nugget" by her companions.

Mrs. Danny Mann, of Mr. and Mrs. Danny Mann, died suddenly at Lincoln, Neb., last week. The couple were on their way from the Coast.

The McNaughtons, the English act, according to present arrangements, sail for America February 10, opening at Hammerstein's Victoria February 25.

Dick Golden, now one of the principals with "The Tourists," will go into vaudeville as soon as his contract with the musical comedy runs out. Jack Levy is handling the act.

A foreign letter received this week remarked that if Genaro and Bailey or Kelly and Violette played in London, either was practically assured of scoring an immediate hit.

An offer has been received by Archer's "Philippines" to play London and the Continent. The act has been considerably altered since first shown at Henderson's, Coney Island, last summer.

Klein, Ott Brothers and Nicholson, the musical quartet, will open December 24 with the Grace Cameron Opera Company as an extra feature, doing musical numbers with chorus backing.

Percy G. Williams was in Philadelphia last week. Mr. Williams has been making a weekly trip there with regularity lately. An announcement should be out shortly as to the object of the visits.

There are six single numbers on the Hammerstein bill next week. Willie

Edouin, Coram, Cinquevalli, Jack Norworth, Bessie Wynn and Leona Thurber. Three are foreign acts.

May Howard is producing stock burlesque at Davenport, Ia., in the New Orpheum there. The company will hold forth eight weeks, changing bills weekly. The scheme is a new one for that town.

Lydia Yeamans Titus and her husband, Fred J. Titus, who recently arrived in England after an extensive tour of Australia, will return to America after the first of the year for a tour of the Keith houses.

A Thanksgiving entertainment was given to the inmates of the Kings County Penitentiary by artists on the bills of the Williams houses in Brooklyn. It has become Mr. Williams' annual custom to do this.

Under a new arrangement the bills at the Empire, Des Moines, Ia., will be booked by the Chicago office of the William Morris agency instead of through the International Vaudeville Booking Association.

When she returns to vaudeville Adele Ritchie will go back to the dance she used in "Glittering Gloria," the musical comedy produced some time ago at Daly's. Miss Ritchie has not been doing any dancing lately.

Mack Edmunds, of Edmunds and Haley, recently broke his leg in an accident at the railroad station in Muncie, Ind. He was compelled to remain in Muncie, where he was cared for by the local lodge of the T. M. A.

The Sully Family may give up their tour in "An Interrupted Honeymoon," returning to vaudeville. The one-night stands have bothered the children greatly and this course has been deemed advisable by the parents.

Credit for the strict police enforcement of the Sunday laws is claimed in part by some artists who have had their dates for the day cancelled, and in other cases by those who were billed to appear although not even engaged.

Commencing last Sunday smoking was permitted in the balcony seats at the Harlem Opera House. This makes the second of the Keith and Proctor houses to adopt the innovation, the Fifth Avenue having inaugurated it last week.

Alexandra Dagmar will be over in two weeks. It is six years since she appeared on this side. Miss Dagmar has the reputation of having been the first to give the "rhinestone" dress to the stage. That occurred some nine years ago.

Joe Coyne leaves to-day for London to join Edna May in the new play she is to appear in over there. Mr. Coyne and Madge Crichton declined \$800 weekly to appear in the Keith-Proctor houses. Twelve hundred dollars was asked.

Nellie Parks, who in the early part of the season was a member of Franz Ebert's company, has entered suit through her

counsel, Leon Laski, for her salary for the season, alleging that she was discharged without the usual two weeks notice.

Emma Carus opens her starring engagement under the direction of Will J. Block on December 17. Throughout her rehearsals in New York she will play dates at the local vaudeville houses.

Whether it is a coincidence or a direct thrust at the Shuberts in retaliation for permitting William Morris to play vaudeville at their theatre it is impossible to determine, but certain it is that one or two acts booked to play the Hippodrome have been asked by the Keith office to cancel the Hippodrome bookings.

Joseph Root, manager of the Garrick, Burlington, Ia., objects to the statement made recently that he tried to "bully" J. C. Pope into lengthening his act. Mr. Root suggests that better wording would be to the effect that he asked Mr. Pope in a business like way to try to fill in more time with his specialty. Mr. Root declares that he did this in the interest of the show and in a gentlemanly way.

Irene Lee and her "Candy Boys" will play the Palace in London, commencing May 6 next. Harry Lee, of Hoey and Lee, her husband, will go over in June for a six weeks vacation. The team had several offers to appear on the other side in their Hebrew specialty, but Mr. Hoey always balked. It may have been caused through his dislike for water, or he may prefer New York.

During all the suspense and excitement of police interference with Sunday concerts Tony Pastor goes serenely on his way, having no annoyance on that point, as his Fourteenth Street Theatre has never been opened for his own profit on the Sabbath. The Dean frankly says that it is not from any religious scruples, but more a matter of custom with the house. He adds that the satisfaction of knowing the artists have a rest for one day, if they wish it, and that he can run his business independently, without the supervision of the police department, more than recompenses him for his Sunday losses, estimated at \$30,000, yearly.

A short time ago Percy Williams ran short one act for a Sunday show at the Alhambra. Frank Jones, for Mr. Williams, called on Hines and Remington to come in and play the vacancy. The message went by telephone to their residence along the Hudson and was answered "O. K." During the same afternoon (Sunday) Mr. Hines walked into Mr. Jones' office and informed him that, inasmuch as Mr. Williams had allowed Hines and Remington to cut one Sunday out a year previously in order that they might make Chicago, and did not cause a reduction in salary, they refused to accept any pay for the Alhambra engagement. The gentlemanly and appreciative course which Mr. Hines adopted to prove he had not a short-lived memory has been held up as a shining example of the firm foundation the vaudeville artist could establish himself on were all built on the same generous lines.

**BUTLER CONFERS WITH HYDE.**

Consequent upon certain overtures for a settlement of the burlesque war made by Richard Hyde, of the Hyde & Behman Amusement Company, to the heads of the Empire Circuit, Col. James J. Butler, president of the Western Wheel, and the head of the Western burlesque men were in conference last Sunday.

According to Mr. Butler, Mr. Hyde's proposition was gone over thoroughly, but no definite settlement was arrived at, the Brooklyn theatrical manager's ideas having a decided bent toward a compromise involving mutual concessions as to routing, territory and the elimination of shows.

"As I said last week to a Variety representative," declared Col. Butler, "there is no possibility of our side considering any such proposition. I told Mr. Hyde as much very frankly. His idea was the amalgamation of the two wheels with a burlesque circuit containing fifty or sixty weeks. Any such arrangement is utterly impossible, for the reason that the season under such circumstances would overlap the ordinary term of burlesque activity. The result would be that certain shows would reap a harvest of profits, while others would be compelled to go the entire season at a loss."

"I told Mr. Hyde the terms upon which we would consider amalgamation. They were substantially the same as set forth by the Empire Circuit in my statement last week.

"I may observe in passing that Mr. Hyde is actuated in his negotiations by a desire to do complete justice to his business associates in the Columbia Amusement Company. Upon one side he realizes that his position in the present situation does not permit him any liberty in making terms which might work an injury or an injustice to his colleagues. At the same time he is very desirous of entering into some sort of a peace agreement. I have no idea that the conference will result in anything."

**WATSON A VAUDEVILLE MANAGER.**

William B. Watson, the Western Burlesque Wheel manager, announced this week that he had secured locations in Wilkes-Barre, Pa., and Paterson, N. J., upon which he will build theatres devoted to vaudeville at popular prices, both houses to be booked through the office of William Morris.

In Wilkes-Barre Mr. Watson does not give the precise point where the theatre is to be erected, but describes the location in the New Jersey town as "my property," inferring that he owns ground there.

S. Z. Poli has been credited with having ambitions for Wilkes-Barre, having announced a site in that city without going any farther. In Paterson there is a "Family" vaudeville theatre conducted under the management of Victor Leavitt in conjunction with a similarly named house in Poughkeepsie, N. Y.

**REORGANIZING "TRANS-ATLANTICS."**

Philadelphia, Nov. 30.

Hurtig & Seamon's "Trans-Atlantics" will lay off here next week while the show is being reorganized. "The Girl in Blue" is no longer with it.

**SCRIBNER ANSWERS BUTLER.**

**SAYS THE COLUMBIA AMUSEMENT CO. HAS \$1,050,000 OF ASSETS, AND CAN TAKE CARE OF ITS OWN BUSINESS.**

**ACCUSES BUTLER OF TRYING TO "SQUARE THINGS."**

There were several different hitherto unknown specie of blue atmosphere when Sam A. Scribner, of the Columbia Amusement Company (which controls the Eastern Burlesque Wheel), read the interview of James J. Butler, the head of the Empire Circuit (Western Wheel), in last week's Variety.

Mr. Scribner telephoned at once for a Variety representative, and during the course of his emphatic and impressive remarks, with variations, it might be judged that any possibility of an amicable understanding between the two burlesque factions had been crowded far to the rear through the remarks of Mr. Butler.

Mr. Scribner said: "First and foremost there is no chance in one thousand years for the Empire Circuit, James J. Butler or any member of the Western Wheel buying the Columbia Amusement Company, or any part of it.

"Even if they have the money, we don't want to be connected with that crowd. The Columbia Amusement Company's capital stock is \$200,000 and it has assets of \$1,060,000. Every dollar of that is assets; equities; understand that correctly. These assets do not include the shows of the Columbia Amusement Company's stockholders. The shows are individual properties.

"Mr. Butler says we are trying to 'boom' our stock. Mr. Butler and every one else in the Western Wheel knows full well that there is no stock of this company for sale. If any one has any he wants to sell, let him bring it to us; we'll pay the market value and be pleased to have it.

"Will we make any agreement with the Empire Circuit? We will not. Why should we take our first-class shows and theatres, equal to any in the country, and link them with those on the Western Wheel? Why, there is no comparison,

**GANS ENGAGED FOR SEASON.**

Commencing January 7 next, Joe Gans, the champion lightweight pugilist, has been engaged for the remainder of the season with Miner's "Bohemians" at a weekly salary of \$1,000, provided Mr. Gans defeats "Kid" Herman when the two men battle at Tonopah, Nevada, on New Year's Day.

Gans closed his engagement with Tom Miner last week at the Monumental Theatre in Baltimore, having been loaned to the "Brigadiers" company playing there. From Baltimore the fighter went direct to San Francisco to prepare for the fray and look after his share of the Gans-Nelson picture receipts, of which any amount has yet to make an appearance.

The colored champion has proven a drawing card for the Miner show. At Minneapolis the "Bohemians" captured the house record with weekly receipts of \$5,243. The average up to that time had been \$2,500. Several other records have been broken since Gans joined the show.

The Boston City Quartet joined "Rialto Rounders" last week at Albany.

**EASTERN IN LOUISVILLE.**

Gus Hill returned from Chicago Wednesday, where he had been to look over two shows of his string. On his way back he made a side trip to Louisville, where he completed arrangements for the opening of a new Columbia Amusement Company theatre. Mr. Hill would not give the name or location of the new acquisition, but said it was a house already standing and which will require little remodelling. This house will be in opposition to the Buckingham Theatre, the Western Wheel establishment in Louisville.

Mr. Hill added that he looked over the site of Richard Hyde's new house in Chicago and declared that the foundation was already being laid. The location is Madison street, near Halsted. It will be ready in March if the contractors are on time.

**THE FIELDS DISMISSED.**

Chicago, Nov. 30.

Nat and Sol Fields left the "Innocent Maids" company last Saturday. Manager Harris dismissed the brothers without notice, claiming they were unsatisfactory. The contract held by the Fields with Dinkins, the show's owner, does not contain the "two weeks" clause, and the comedians assert they have been unjustly dealt with since the opening of the season. The Fields have instituted suit through Adolph Marks against the management for salary covering the whole season. The case was heard in Milwaukee this week, where the company is playing.

The direct reason for their dismissal is said to result from the fact that Nat Fields, during the week the show "laid off" here, signed a contract to play in stock at the Trocadero next summer, an opposition house.

**LIEN AGAINST THEATRE.**

Columbus, O., Nov. 30.

A mechanic's lien for upward of \$21,000 has been filed against the Majestic Theatre Company, the corporation building the Eastern Wheel theatre in this town. Thomas W. Skelling, who filed the lien, asserts in his affidavit that that amount of money is due him for labor and material furnished in the erection of the building. The work of construction has been suspended for some time, owing, it is said, to disagreements among the stockholders.

**REVOKE BURLESQUE THEATRE LICENSE.**

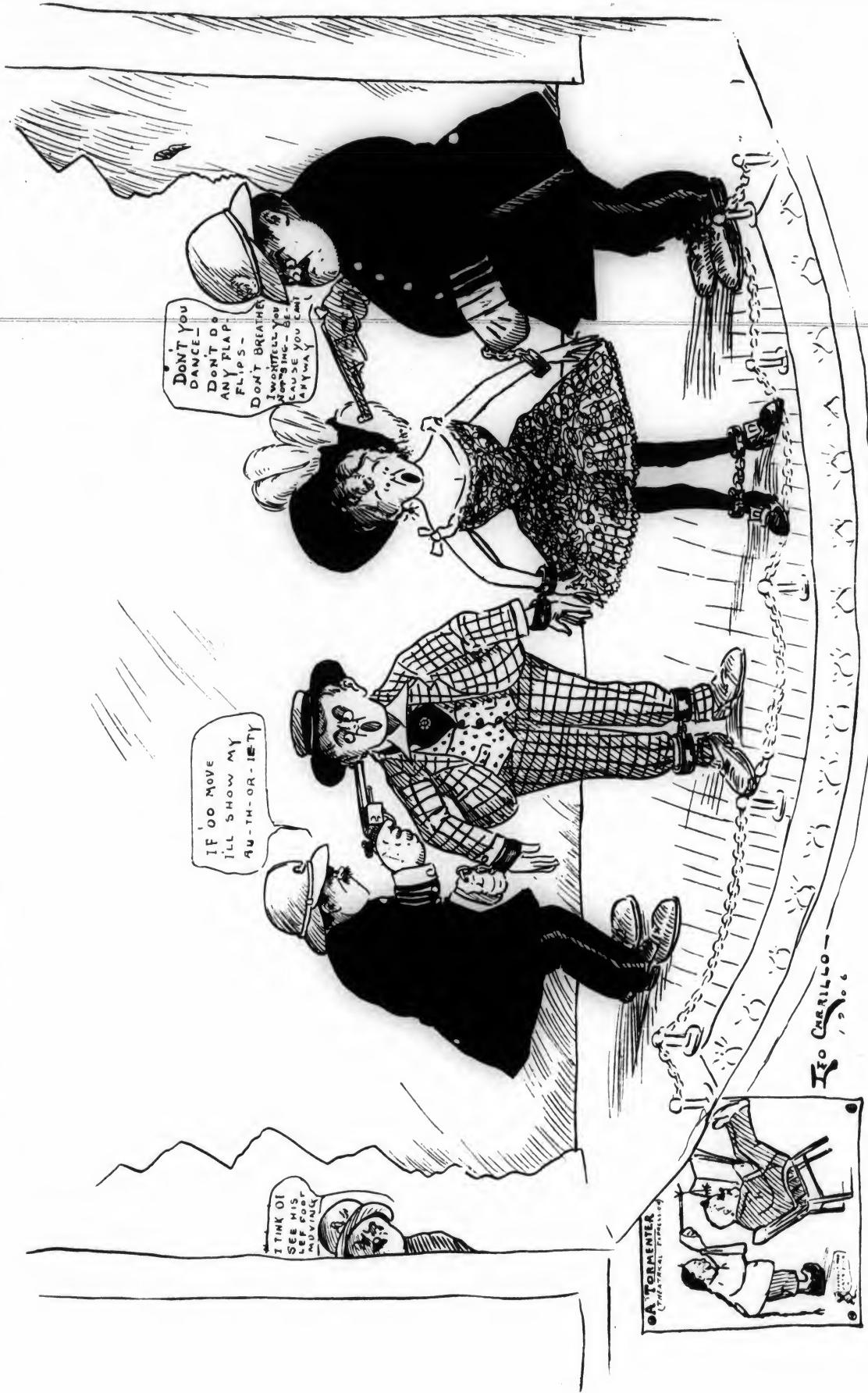
Worcester, Mass., Nov. 30.

The license of the Park Theatre, the local Western Wheel burlesque theatre here, has been revoked. The authorities allege that there have been repeated complaints that the fire regulations were being violated in that the aisles were crowded and that too much standing room was being sold. The license was originally taken out in the name of Meaghen & Co. and renewed by George F. McKenna. McKenna is named as manager of the house, but Alf Wilton has always held that position and still holds it.

The Constantine Sisters have been booked for England to open in August, '07, playing throughout the remainder of the season.

William Sells, the circus man, and "Punch" Wheeler, the press representative of the Sells-Floto shows, will sail some time this month for Paris to engage acts for next season.

# LEO CARRILLO'S CARTOON OF THE WEEK



MUNICIPAL CRITICISM

**"THE PERFORMER" ADVISES FIGHT.**

In the last issue at hand of "The Performer," the official organ of the Variety Artists' Federation of England, the paper editorially advises the society to combat the managers who attempt to add matinee performances to contracts calling for two shows daily.

In London it is the general rule to play two shows nightly, and no matinees are given. A portion of the article in "The Performer" follows:

**"MORE WORK, LESS PAY."****"NOTICE."**

"Artists engaged at the South London Palace on and after the 26th inst. will be required to appear at a matinee on Monday until further notice. Rehearsal, Monday, 12 to 1.

**"WILLIAM PAYNE, Manager.**

"One way or another, it looks as if the managers intend forcing a crisis. The time has come when the members of the Variety Artists' Federation must prove whether their edifice is built on sand or not. The psychological moment is at hand when the truth or the falseness of the statement 'that artists cannot stick together' must be verified, and verified conclusively.

"Is the artist, now that he has organized 3,000 strong—and contained within that number will be found a majority of the best talent of the land—is he to submit to extra work without extra remuneration? If he is, well may the manager and public smile at his large talk of 'abolishing abuses.' A mass meeting should be called to formulate a campaign.

"The owner of a racing stable would not run a racehorse in every race he could force him to run, and yet the managers of music halls would run their artists to death, if the artists are fools enough to permit it. Were managers compelled to play for these matinees at the usual terms we are confident many of them would not be given. It is because they cost comparatively nothing, and money taken in is as money found, that they are given by a certain class of managers.

"Twelve performances should constitute a maximum week's work, and every additional performance should be paid for *pro rata*."

In another page of the same issue this note appears:

"The true manager is also an artist; but few artists are true managers, or they wouldn't sign the ridiculous contracts now in vogue."

**LONG LEASE OF GARDEN.**

Buffalo, Nov. 30.

The Columbia Amusement Company for the Eastern Burlesque Wheel has taken a long term lease on the Garden Theatre here which was recently opened under its management as a burlesque house. The lease is said to be for ten years, with a renewal privilege of ten more.

**"BILLY" GOULD HUSTLED.**

Billy Gould played four shows last Sunday and then climbed a train bound for Pittsburgh at 9:50. He "doubled," playing the Twenty-third Street and the Ted Marks concert at the American Theatre. This week he is at the Grand Opera House in the Smoky City.

**COMEDY CLUB MAKES A MOVE.**

Worcester, Mass., Nov. 30.

Jules and Ella Garrison, the vaudeville team, reported at Poli's Theatre here last Monday, as per contract, to play an engagement. They did not open at the matinee and have returned to New York. The management states they came on through a mistake. The vaudeville artists in the city say that the Garrisons reported at the theatre upon the advice of the Vaudeville Comedy Club of New York, which will make a test case of a manager's obligation to fulfill his contract.

**"JIM" MORTON FIGURES IT OUT.**

James J. Morton is walking about town with a contract in his pocket for the Joe Weber company which he neglected to sign and return to the music hall. "I fully intended to join Mr. Weber," said Morton, "and switched my bookings in vaudeville to the metropolis during rehearsal time. But Weber insisted that I should not play the vaudeville dates in town while rehearsing. Then I went home and figured out that with the time lost in rehearsals, laying off all summer, rehearsals for fixing up the show after the first night, getting ready for new burlesques, etc., etc., I would not be receiving any more money on the year, would be working ten hours a day at the music hall, while now my labor's foot up just half an hour daily. I guess I'll stick to the 'two-a-day' a little longer."

**POLI'S OPERATIONS.**

Sylvester Z. Poli was in town on Tuesday on business connected with his building operations in Scranton and Wilkes-Barre. Asked whether he contemplated any further extension of his circuit other than the two towns mentioned Mr. Poli replied that he had his hands full for the present.

The Scranton house, he said, is contracted to be completed by December 11, and in spite of a forfeiture clause of fifty dollars a day he does not expect the builders will turn it over to him before next February. Wilkes-Barre, he added, would not be ready until next September. Poli claims that the house recently acquired by Frank A. Keeney in New Britain was offered to him several times, but that he could not "see" the town as a vaudeville proposition.

**SQUEEZED MR. BOOM.**

Maurice Boom is going about this week with his engagement ring finger neatly bound up in splints, having acquired a broken joint in his search for new material for his Pennsylvania circuit. Mr. Boom looked over the bill at Pastor's Friday night in search of acts. In going into the house the outer door closed on his hand, breaking one of his fingers. He went through the evening without having the broken bone set, but declares that the acts he selected for use on his circuit must work half price in payment of his mental and bodily anguish.

**RUBY'S APPLICATION IS IN.**

Jules Ruby has filed with Commissioner of Licenses John N. Bogart his application for a license to do business as a regular booking agent. He will open offices on Broadway as soon as the license bureau grants him a permit to run an employment agency.

**COLISEUM RE-OPENS CHRISTMAS.**

London, Nov. 22.

Harry Thomas' Coliseum company reorganization scheme consists of issuing new \$25 shares which are to be handed out for \$5, \$20 being considered paid. By this method it is hoped to raise \$150,000 for working capital. Variety's prophecy that the Coliseum would open about Christmas will probably be fulfilled.

Last Monday was licensing day for places north of the Thames, and through King's Counsel Gill the house asked for a music hall license, though formerly had a theatrical one, to admit of large productions. Mr. Gill spoke of the financial troubles and voluntary liquidation of the grand establishment, with Mr. Stoll's appointment as receiver and manager.

The chairman of the Licensing Committee: "Mr. Stoll is proposing to reopen at an early date?"

Mr. Gill: "It is anticipated at an early date, but even if the present scheme falls through and the place sold, it is important that it should be licensed."

The license was renewed.

**KARNO'S PEOPLE RETURN HOME.**

Ten people who came over in the first Karno company and played "A Night in an English Music Hall" returned to England this week to take part in a new Karno act called "A Football Match," to be produced at Manchester for the first time December 24.

Harry Royston, who played the "drunk" for a while in the "Hall" sketch, was among the number. Most were disinclined to leave America. The larger salaries paid over here proved enticing and they were loath to return to the former scene.

The Karno company now playing "Amateur Night" at Hammerstein's will remain here with four of the Karno acts in its repertoire.

**KNOWS 420 PLAYS.**

A thorough knowledge of 420 plays and five sketches in his vaudeville repertoire is the high water mark for mental storage recorded by Harry Corson Clarke, who is now on the Williams circuit with Margaret Dale Owen in one of the short plays. Mr. Corson is playing the Alhambra this week.

Before entering vaudeville Mr. Clarke conducted road companies, played in Western stock organizations and otherwise was interested from both ends in productions until he had accumulated intimate acquaintance with 420 plays, and Mr. Clarke stands ready to step into any of his former parts without a glance at the manuscript.

**MOVE TO ABOLISH BILLBOARDS.**

Washington, D. C., Nov. 30.

There is a movement on foot among the municipal authorities and clergymen of this city to do away with the posting of theatrical paper. The contention is made that in frequent cases the pictures offend good taste and that in all cases they disfigure the beauty of the streets. The theatrical managers have called a meeting with the intention of devising means to prevent the carrying out of this plan.

Jennie Jacobs, the London agent, now here, returns to England on the 19th.

**KEITH-PROCTOR "UNION" TROUBLE.**

The Amalgamated Association of Structural Ironworkers, who are leading the labor union fight against the Keith-Proctor new vaudeville house in Jersey City, have gone a step further in their campaign. All this week a delegate of the union has done picket duty, posted in a prominent position in front of the main entrance, from which he watched the crowd going in and noted any member of a labor union who patronized the establishment.

The Keith-Proctor people have not been entirely effortless in holding up their end of the fight. Last week they caused the arrest of a driver who paraded the streets with a wagon decorated with certain legends setting forth that the vaudeville theatre was "unfair." A member of the stage mechanics' order was likewise arrested for posting up stickers bearing printed matter to the same purpose. The Keith-Proctor people will, it is said, push the prosecution of these two men, alleging that their acts were in the nature of a conspiracy.

**NEW YORK FIRMLY CLOSED.**

It is not likely that the Sunday concerts at the New York Theater will ever be resumed, at least not while the house is owned by the theatrical syndicate. The New York was the only house controlled by the "trust" that was ever opened for regular Sunday performances, and Al Hayman, its mentor, has always protested against the members of the big alliance placing themselves in the attitude of going directly contrary to the precepts of the church element. The profits on one performance a week, he feels, do not compensate for the prejudice that might be aroused against their numerous enterprises in the city.

**GOLDIE MOHR'S \$6,000 ACT.**

Wilmington, Del., Nov. 30.

Manager W. L. Dockstader of the Garrick Theatre is of the opinion that pretty much the whole population of this town reads Variety. He had planned a large mystery for this week's bill with Goldie Mohr as the feature. She was unnamed in the billing and a reward of \$100 was offered to the person who made the first correct guess. The winner was a longshoreman, who had read of Miss Mohr's engagement in last week's Variety.

The widow of the late Allan Wood sang three songs with a gorgeous costume for each at her first appearance in vaudeville last Monday. The first was an automobile coat with cap and veil designed by Reno and costing \$1,500; the second change was to an Irish point lace dress costing \$2,800, and her last dizzler, a green creation, is declared in at \$1,000. Beside which she carries a rose drop worth \$500. The whole outfit set back the Mohr exchequer \$6,000. No one here seemed to care what she did while the wardrobe held out.

**LEAVE THE "AMERICANS."**

Several members of Miner's "Americans," which played the Dewey last week, closed with that show at the termination of its engagement on Fourteenth street. Among the number were The Breakaway Barlows and Olga Roller and Robert Higgins, of Clark, Higgins and Bergman.

**MOZART FOUND GUILTY.**

Edward Mozart, head of the Mozart circuit in Pennsylvania, was found guilty last Saturday upon the charge of having assaulted with intent to kill Bert C. Weston, a member of the Eunice Raymond company. The case came up before Judge Hassler of the Court of Quarter Sessions at Lancaster, Pa.

According to the testimony at the trial Weston and his wife do a vaudeville act. They were booked at the Mozart Theatre, Lancaster, week of November 12. After the first performance they were closed, and Weston declared that while he was collecting his photographs in the lobby of the house Mozart addressed insulting language to him and finally struck him violently across the face. Weston's testimony was corroborated by his wife, Mrs. Raymond, and the court held him guilty, setting a later date for pronouncing sentence.

Mozart denied that he had struck Weston, but admitted that he had slapped him and used nominal force in ejecting him from the house. This, said Mozart, was after Weston had used coarse language. Mozart was called upon to pay the costs of the prosecution, amounting to \$318. He will also have to stand a civil suit for \$5,000 damages Weston is about to bring.

**STARTING SUIT AGAINST PUBLISHERS.**

Maurice Shapiro, the music publisher, stated this week that he had brought suit for damages, alleging breach of contract, against the individuals composing the firm of Cooper, Kendis & Paley; also the firm itself, for \$10,000, owing to the failure to deliver the catalogue of songs Shapiro claims he had agreed to purchase, and for which a contract of sale had been signed by each member of the firm.

As printed in Variety last week, the transfer had about been consummated, some slight hitch having arisen, but the firm finally declined altogether to proceed further, and Mr. Shapiro started an action to recover the amount he deemed he had lost through the default.

**MISS SELIGMAN BACK TO LEGIT.**

Minnie Seligman, who is now appearing in vaudeville with William Harcourt in "A Dakota Widow," is to have a place in a forthcoming musical production. Her vaudeville venture was the first time she has appeared since playing as leading woman in Proctor's Fifth Avenue Stock Company. During her absence Miss Seligman is said to have piled up a little fortune in stock speculation.

**CLEVELAND'S GARDEN CHANGES HANDS.**

Cleveland, Nov. 30.

The Coliseum Garden Theatre (vaudeville) has changed hands. M. F. Trosler, who formerly held its lease, has turned it over to W. Griffiths and M. J. Hinkle, two local liquor men. The future policy will be made public later.

**CHRIS BROWN SECURES PICTURES.**

Chicago, Nov. 30.

Chris C. Brown has arranged with Tex Rickard to handle the Gans-Nelson fight pictures in the Middle West. The exhibition starts on the road next week.

**MASSE GOING TO PARIS.**

On Thursday last Leo Massee, the New York representative of the H. B. Marinelli Agency, sailed for Paris, where he will consult with Mr. Marinelli.

Mr. Massee may be gone a month, or three months, and it is not improbable that he will remain away until next fall. There is some scheme under way between the head of the agency and his subordinate relative to American amusement possibilities in the variety line, but Mr. Massee utterly declined before leaving to breathe one word on the subject, although admitting such to be the case.

It is eight months since Massee assumed charge of the direction of the Marinelli office here. Although of a highly strung temperament, Mr. Massee has been energetic and zealous in behalf of his principal and the artists. Despite denials of the report Variety printed, that the Keith office had made overtures to secure Mr. Massee during his stay here, the fact remains as published.

Anton E. Johnson, who has been associated with Massee in the conduct of the office, remains in sole charge during his absence.

Mr. Massee will go direct to Hamburg to be present for a few days during the "Domzeit" where he has appointments with many European managers. Mr. Marinelli will also be there.

**SOUTH AFRICAN BOOKINGS.**

Max Ritter and Grace Foster, at present with the "20th Century Maids," are booked to play in London next May, afterward going to Paris and from there to the Hyman halls in South Africa. Greene and Werner are also to appear in London early next September. Following a run there they will go to South Africa, remaining away from this country about a year. Robert D. Girard, the Hyman representative here, arranged both routes.

**ALDRICH WANTS TO RETURN.**

There is a rumor that Charles T. Aldrich, who is starring under the direction of A. H. Woods in "Secret Service Sam," will return to vaudeville. Mr. Aldrich's starring venture has been a profitable one, but there are said to be constant bickerings over the division of the spoils.

From a distance Aldrich has viewed with interest the growing demand for novelties in vaudeville and set his thinking cap agoing to evolve an entirely new presentation should he decide to return to the "two-a-day."

**LAMAR AND GABRIEL BOOKED AHEAD.**

Lamar and Gabriel in "Auntie's Visit," the present vaudeville sketch the former stars of "Buster Brown" are presenting, have been placed for thirty-five weeks next season by M. S. Bentham. This season is already fully occupied.

From the extensive bookings made it seems that the couple have no immediate intention of again forsaking vaudeville.

**A CANADIAN OPENING.**

The new Beunett Theatre (vaudeville) in Quebec will open its doors to the public on December 24.

**ARTISTS' FORUM**

**Confine your letters to 150 words and write on one side of paper only.**

**Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.**

**Editor Variety:**

I desire to warn the public through your columns against an impostor, who, I understand, is using my name to secure favors from managers and members of the theatrical profession in general, as well as attempting to impose upon vaudeville artists.

An out-of-town manager recently sent to me a card which had been presented at his box office with a request for courtesies. The card bears the following inscription:

High-Class Vaudeville Acts.

HOWARD BRADLEY,

Road Booking Mgr.

Percy Williams' Circuit.

I wish to state that there is no one of this name in my employ, nor have I a "road booking manager."

Percy G. Williams.

Sheboygan, Wis., Nov. 27.

**Editor Variety:**

In last week's Variety it stated that Mr. Glissindo, formerly of Glissindo and Deltorelli, will shortly put on a musical novelty entitled "The Musical Battle-ship." That novelty and title belongs to me. I have had it in my act since I first produced it, a month after the "Maine" was blown up. Hundreds of artists will verify this. I am surprised to know of any one intending to use this after I have played it so long around the country with my partner, Mr. Collins, as Collins and MaDell. You will please notice that I am at present using it by above letterhead. I write this to save Mr. Glissindo the trouble of producing what belongs to a brother artist through right by priority.

Geo. MaDell,

Of MaDell and Corbley;  
formerly of Collins and MaDell.

Butte, Mont., Nov. 24.

**Editor Variety:**

We were playing a week of two-a-night stands in Huntington, Wabash and Peru, Ind., and while at Wabash we were fined \$2 on the second show the last night for not dancing in our wooden shoes. We were closing the bill and only a very few people in the house. The two men who are the managers, Klenck and Baker, one a saloonkeeper and the other a grocer, were in the rear of the audience waiting for a chance to take a few dollars away from some one and they made us the victims.

Now this is not the first offence of finding on this week circuit, and the managers boast about it.

We were told of the manager at Peru fining an artist for opening a window while the moving pictures were on. We can verify this statement by the Bennett

Following the announcement of the forthcoming act of Billy Gaston comes the statement that George Stone, formerly of Gaston and Stone, will break in a new offering at Young's Pier, Atlantic City, December 10. He is supported by "Three Ponies."

Sisters and Major O'Laughlin, who were on the bill. Carrollton and Hodges.

**Editor Variety:**

I played on the bill last week at the Orpheum Theatre, Boston, with the Cottrell-Powell equestrian act, and I think they deserve a vote of thanks from every act that works in "one," and I take this means of expressing my gratitude to them. It won't harm if other animal acts profit hereby. Mr. Cottrell uses two big horses. When I went on Monday afternoon I listened for those horses to come tramping on the stage to make me nervous. It was that story, "for heaven's sake, drop the other shoe." There wasn't the slightest sound, however. When I came off the stage I asked Mr. Cottrell how it was. He told me that he brought his horses on the stage while the orchestra was playing my introductory music. He then stood the animals on his big mat until time for his act, and there was not a sound. If other trainers were half as thoughtful it would be a great blessing to the poor acts that have to work in "one" and try to make good, with a lot of noise against them.

Jack Norworth.

Minneapolis, Nov. 20.

**Editor Variety:**

I hereby challenge Louis Epstein (the original "Lemon Kid") to dance for any amount. Time and place at his pleasure. Ben Cook and Frank M. Taylor are included.

Charles Finberg,  
"Tiger Lillies" Co.

Washington, D. C.

**Editor Variety:**

In Variety I see Harry Prentice, of the Prentice Trio, says Edward Johnson and Archie Goulet ran away from him in Cincinnati. Such is not the case. It is just the opposite. He is the one that ran away. We are still with Ed Hayes' "Jolly Girls" company and intend to stick the season out. Now I wish to say to Mr. Prentice that he falsifies when he says I came to him penniless and worthless four years ago. It was I who built up his act and made it what it is to-day.

Edward Johnson.

Marshalltown, Ia.

**Editor Variety:**

There has been so much argument about the title of "Dixie Boy" that it has grown monotonous. I will just say, though, that all the claimants are wrong. Harry De Voy, at present living in Denver, played with the San Francisco Minstrels at Virginia City, Nev., in 1872 and was then billed as "The Dixie Boy." I was working with Geo. Allison on the same bill.

Jas. H. O'Neill.

**ALBANY'S INDOOR CIRCUS.**

Albany, N. Y., Nov. 30.

Commencing Monday at the Armory an indoor circus to continue throughout the week will be commenced under the management of Harold Bushea and the patronage of Albany's elite.

It will be called the "Battalion's Society Circus" after the local military organization, having a membership of 800. Town favorites will be given an opportunity to display their talents on the tanbark and in the ring. Prominent business men will alternate as ringmasters, and the show, which will also have professional acts, has excited a great deal of interest.

This is Mr. Bushea's first attempt at this style of entertainment, and it is the first venture of its kind where the event has been made a business in the country. After the first of the year Mr. Bushea will give similar weeks of "society circuses" in all the leading cities, interesting some order or society.

**JENNIE YEAMANS DIES.**

Jennie Yeamans, daughter of Annie Yeamans and one of the best known soubrettes, died on Wednesday at midnight at the Gerard Hotel. Latterly Miss Yeamans has been appearing in vaudeville with her mother.

It had been generally forgotten in the legitimate theatrical world, and few if any of the vaudevillians knew that Miss Yeamans was once the wife of Charles B. Dillingham. They were divorced about fifteen years ago and a bitterness existed that continued until Miss Yeamans' fatal illness. But throughout this period of estrangement Mrs. Yeamans, the mother, and Dillingham enjoyed an uninterrupted friendship.

When Dillingham heard of his former wife's condition he saw to it that she was liberally supplied with medical attention and trained nurses, supplemented by every luxury. When the end came for Jennie he is said to have told Mrs. Yeamans that her wants would be looked after by him for the remainder of her days.

**SHAPIRO'S OPENING DAY.**

The new music publishing firm of "Shapiro" has a formal opening to-day at its offices in the Broadway and Thirty-ninth street building.

Maurice Shapiro, well known among those interested in popular music, is the head of the concern. Several noted writers have been placed on the house staff and many catchy numbers are already on the Shapiro catalogue.

"In a Little House That's Built for Two," "Little One, Goodbye," and "I'm in Love With the Slide Trombone," a "cute" soubrette number, proved their coming popularity almost before the professional copies arrived.

**JOE BROOKS HAS SKETCH.**

Joseph Brooks is haunting the Keith offices endeavoring to arrange for a production in vaudeville of a sketch with a horse race finish, though on different lines from "The Futurity Winner." The offering is a comedy, the scene of which is laid at a county fair, ending with a race between two horses hitched to buggies.

The Bennett Theatre at Hamilton, Canada, will open around February.

**KENNEDY AND ROONEY BACK.**

Clayton Kennedy and his wife Mattie Rooney arrived Wednesday on the "Oceanic" after appearing for one performance in London at the Alhambra Music Hall.

Mr. Kennedy regards the matter very much in the light of a huge joke and has no hesitancy in relating the details. He said:

"We were 'up against it' from the start. Our scenery was never put up and our 'prop' list called for a carpenter on the stage. Just as we were going on we were told that only eight minutes would be allowed us for our turn and throughout the time a couple of uniformed stage hands were on with us, moving the furniture for the act that followed. The stage carpet extended to the footlights, compelling us to do our dancing on it. The stage manager in immaculate evening dress stood in the wings and beckoned us to hurry. The next day I called on the management and notified them that my wife was ill and we would be unable to appear. He professed the utmost regret and gave us permission to retire from the program. Yet in spite of these handicaps I received offers from Mr. Butt of the Palace and one other house to remain and play for them. We were in London for five days all told, and came back to America by the first boat headed this way."

**JERMON RETAINS BON-TON.**

Philadelphia, Nov. 30.

When any one in New York says that he or Harry Levey, the cleaner, holds the lease of the Bon-Ton theatre here, it may safely be denied, for Mrs. J. G. Jermon still retains the house and has never disposed of it, although Levey had some negotiations at one time.

Mrs. Jermon had about completed arrangements to have a gallery added to the theatre when the owners became convinced that she desired the improvement for the purpose of aiding in the disposal of it and refuse to build.

The gallery will be built, however, and it would be no surprise if the Bon Ton next season became a burlesque theatre on the Eastern Wheel.

**ELY SAYS "DINED TOO WELL."**

William W. Ely, manager of the Family Theatre in 125th street, would make no statement concerning his arrest this week on a complaint made by Mrs. Albertina Lorraine, professionally known as Allie Gilbert, except to say that he and Mrs. Lorraine had dined very well.

Mrs. Lorraine testified in the Yorkville Police Court Wednesday that she answered a newspaper advertisement in which Ely offered engagements; that Ely invited her out to dinner, afterward taking her to his home at 2020 Lexington avenue and there attempting to assault her. Ely entered a general denial, but was held in \$500 for further examination.

Maurice Schlessinger, manager of the Amphion Theatre in Brooklyn, has had the nomination for Councilman of Philadelphia tendered him. That is Mr. Schlessinger's home city. If he accepts, which is equivalent to election, the management of Blaney's Arch Street Theatre in that town will likely be turned over to the then new city official.

**LONDON NOTES**

By C. C. BARTRAM.  
VARIETY'S London Office, 40 Lime street, W.

Will English, formerly a Chicago boot-blacker and newsboy, is one of the biggest favorites over here and is an artist from the heels up.

The New Tivoli Palace, Liverpool, opens on the DeFrece circuit December 3. Under the same control are the Park and Paddington Palaces.

License was recommended for a proposed new concert hall to be erected on the site of St. Paul's Church, Great Portland street, now being demolished.

Mrs. George Adney Payne will sing at the Canterbury anniversary. Eugene Stratton leaves December 8 for South Africa. Cyclist J. E. Dunedin will be back from the States for a Christmas visit.

In the provinces there is a big objection against the tiresome waiting in theatre queues and the system of charging advanced prices for "early doors." The demand is for booked seats in every part of the house and one set time to open the doors to all.

John Palmer has lost his libel suit to stop cinematograph pictures of the Palmer-Moir fight. The judge said that for anything he knew to the contrary Palmer might have made such a gallant fight that the pictures would not have brought him into disrepute.

At Sotheby's noted auction rooms last Tuesday some interesting relics of the great Blondin were sold. Among them were the gold medal and diploma presented to him by the citizens of Niagara Falls for walking the rope across the same in 1851. It brought \$54.25.

In justice to George Adney Payne, director of the Syndicate halls, he has spent heavy sums of money on both the Canterbury and Paragon and his complaint is that there seems to be no finality in the requirements of the County Council. Evidently Mr. Payne is rather discouraged in this matter.

The refusal of the Canterbury license gives special interest to Gatti's Westminster, now closed, but granted a new license conditional on alterations. On November 30 the licensing committee meets for a hearing of final appeals, and whether the Royal Canterbury will be able to amend its situation by that time remains to be seen.

Vesta Tilley will not appear in pantomime this season and opens at the London Palace in January. Giant Henri Cot, who goes your way, is 8 feet 7 inches high, but might object if you went after him with a yard stick. He is said to weigh 390 pounds. Next year Moss & Stoll have a Continental giantess coming, 8 feet 2 inches high and weighing 376 pounds.

The new Belfast variety house to be known as the Royal Hippodrome, costing

about \$125,000, is fast approaching completion and will open early next March. It will have accommodations for 4,000 and is a new departure for Belfast, being run without bars and on thorough temperance lines. Will Sley, the well-known Manchester agent, is prominent and does the booking. The house promises to revolutionize the Irish variety business.

George Gray and company have incorporated for \$5,000 to produce sketches, etc. Harry Jacobs, manager of Wonderland, sued Carl Hooper, the agent and husband of Victoria Monks, for \$150 loaned Hooper and \$175 loaned his wife. Mr. Jacobs lost, as his case was not proven to the satisfaction of the court. Miss Monks said her lowest salary since January had been \$175 and her highest \$625. Mr. Jacobs then said he had seen her contracts for \$35 and \$45. Miss Monks said the claim of borrowed money was "trumped up," and the judge believed her.

Through Counsellor Gill Mr. Stoll asked last week for a music hall license for the proposed Finsbury Park Empire to be erected in Islington. Mr. Stoll said the circuit of which he was managing director owned the freehold site and proposed to spend something like \$125,000 in erection and fitting. The applicant would guarantee no Sunday shows, and if license were granted would be prepared to surrender the music and dancing license of the Holloway Empire nearby, which was deemed more available for a dramatic house. The license was opposed by several gentlemen of the cloth.

Phil and Nettie Peters have been snapped up by the Palace, where they are doing fifteen minutes very successfully. Herbert Lloyd is back at the Empire. Gus Drawee is at Barcelona. Tambo and Tambo are at the Deutsches Theatre, Munchen, and have signed up about one year's Continental work on the strength of their Vienna success. A Continental bill just in shows Saharet billed in letters a mile high, while all the rest of the distinguished company are in diamond type, the idea being to show how much greater Saharet is than all the rest. That Ike Rose certainly has the Continent down fine.

Gilbert Girard, the well-known American mimic of all that barks, howls, meows or cackles, and who is working at the Alhambra under the style of "Pacal, French clown," had a lively street controversy with a gentleman whom he claims is an "act pincher" and who aggravated the alleged pinching by talking the imitations into a gramophone. The parties did not come to actual blows. The affair got into the courts, but Girard is tall, rather impressive in appearance and a good talker, and seems to have handled his case pretty well. However, for six months to come he must not punch the man who appropriated his dog fight imitation, under penalty of ten "quid," or \$50.

## NEW ACTS NEXT WEEK

Coram, Hammerstein's.  
Beasie Wynn, Hammerstein's.  
Willie Edouin, Hammerstein's.  
Charles Warner, Colonial.  
Jack Lorimer, Colonial.  
Pearl and Keefe, Orpheum.  
Una Clayton and Company, Pastor's.  
Brockman and Boyle, Pastor's.  
The Darrows (New Act), Pastor's.  
Burns, Morris and Company, Novelty.  
One and a Little Bit Over, Gotham.

E. E. Rice's  
"Girl from Paris" (17).  
45 Mins.  
Full Stage, One and Close Full Stage.  
Keeney's.

The old E. E. Rice musical comedy does not lend itself to the cutting down process with any degree of success. Its talk is loose and hard to follow, even though three-quarters of an hour is allowed for its development. The first scene, showing the lawn of the Honeycomb house, had hardly a real laugh in it, the only excuse being the musical numbers. These were mostly supported by Ida Adams as Julie Bonbon, who has a pretty voice. The second scene is in "one" and nothing happens except that the stage hands strike the set. The company is not noticeably involved. The best of the whole proceedings was the work of Joe Kane as Hans in the last scene where he has a quantity of first-rate comedy. Kane has played similar parts before with considerable success and makes a really funny German. As it stands, "The Girl from Paris" is much too long and slow in movement to make a successful offering and it is not easy to see where further condensation will improve it. *Rush.*

Albert Chevalier.  
Character Songs.  
31 Minutes.  
Colonial.

On Wednesday evening during the first week of the tour over the Williams circuit in his vaudeville reappearance, Chevalier sang "A Fallen Star," "Wot Vur Do 'Ee Lov Oi," "Mrs. 'Awkins," "The Court Ball" and "My Old Dutch." The audience was clamorous for the latter, and so insistent that the singer was obliged to respond, although bowing several times before doing so. All these numbers were sung by Chevalier when he last appeared at the Circle. He has songs new to this side, but at Mr. Williams' request they remain unheard. Chevalier's popularity among American vaudeville's audiences is unbounded, to judge from the Colonial verdict. He is liked whether in an English costermonger selection or a character number. *Sime.*

Maude Raymond.  
Songs.  
16 Mins.; One.  
Colonial.

Miss Raymond's return to vaudeville after a successful trip spent in "The Social Whirl" at the Casino brings with her a finish not before possessed, and this with her inimitable style of singing "Bill Simmons" brought her allotted time to a highly successful close. Many have attempted the popular "coon" number, but no one approaches the original singer

## NEW ACTS OF THE WEEK

of it. Miss Raymond opens with a well-written parodied medley of popular airs, follows with a ragtime selection, and has a character song for her third entrance. The audience liked her in all. The applause for the opening bars of "Simmons" presaged the reception she afterward received. *Sime.*

Lee Harrison.  
Monologue.  
15 Mins.; One.  
Hammerstein's.

Excepting one song at the opening, "Sherlock Holmes," Mr. Harrison is telling all new stories, and singing a freshly written song for his finale. It is called "Real Life on the Stage." Monday morning was the first time Mr. Harrison heard the music, and he sang the number, a sort of travesty piece, in the afternoon. It will be very funny when worked in. Some of the stories were first class, that about the King being the only fool carrying a quiet quality of humor, while another regarding a fireman forgetting a bag, preventing him from going to a fire, still has people who heard it Monday groping for the point. Mr. Harrison was very much liked by a cruel, hard, friendly audience. He bowed his thanks twice, but gave no encore. *Sime.*

The Estrella Sisters (3).  
Musical.  
13 Mins.; One.  
Colonial.

Costumed in picturesque gypsy dress, the three Estrella Sisters are presenting one of the best musical acts in vaudeville. A violin and harp are played by two of the girls, while the third has a sweet mezzo-soprano voice and is one of the very few singers who can be listened to with pleasure by the habitual vaudeville goer. The harpist is a skilled artiste and the violiniste a good performer on the instrument. The act is well laid out. No encores are taken, and the thirteen minutes consumed by the young women pass rapidly.

Charles Wayne and Co. (2).  
"to A. M." (Comedy.)  
One, 6 Mins.; Close in Full Stage (Interior). Pastor's.

The novelty of Charles Wayne's latest sketch is a biograph series following Ben Steal's (Mr. Wayne) drunken footsteps from the time he appears in "one" in that condition until he is discovered sitting upon a folding bed in a full stage setting. On Tuesday night, owing to an accident at an inopportune moment, the reel was disconnected and the sheet lifted suddenly, catching the players unawares behind it in full view of the audience. This was so disconcerting that justice was not thereafter done to the plot or characters and the house was obliged to grope for the thread. It is greatly to the artists' credit that a sufficient recovery was made to bring two curtain calls. The sketch gives every evidence of having plenty of comedy of the hearty laughter brand. When running smoothly it should be a first-class comedy act. Gertrude Des Roche and Alonzo Price are Mr. Wayne's support. *Sime.*

Barth Brothers and Walton.  
Comedy Acrobats.  
12 Mins.; Full Stage.  
Keeney's.

The trio did well at the close of the Keeney bill. Walton makes a good knockabout clown, does not infringe upon the business of any one and gets away with some laughable burlesque tumbling. The Barth Brothers, particularly the elder boy, are smooth, fast ground acrobats and a whirlwind finish takes the act off in good shape. *Rush.*

Will H. Cohan and Lew Welch.  
Conversation.

12 Mins.; One.

"Big Show," Murray Hill.

This pair were formerly together in "Ikey and Abey" and showed this act for the first time at a Sunday night recently. They have been doing Weber and Fields roles some time now, and the present offering is largely made up of a rehash of the old music hall burlesque business. The rest consists of parodies on topical subjects, most of which are well written. Cohan and Welch develop characterizations of some value and make their talk funny. *Rush.*

Smith and Baker.  
Songs and Dances.  
13 Mins.; Full Stage.  
Pastor's.

Dressed as two sailors, Smith and Baker are virtually giving a new act, placing themselves above the ordinary through the dressing, talk, and Smith's dancing, besides his appreciation of comedy. Mr. Smith's only fault is the impersonation of Geo. Cohan. Cohan's song fits in, and that is all. *Sime.*

Williams Duo and R. C. Day.  
Musical.  
15 Mins.; Full Stage.  
Pastor's.

The two men and a woman making up the act are thought to be a recent combination. The stage is dressed neatly for the musical apparatus and there is an effective finale, far and far beyond the customary "you must applaud" sort musical acts have become associated with. A sand picture is made by the woman and the music classes of an average kind. The younger man is a sort of page, announcing the selections through cards and arranging the instruments to prevent delay. *Sime.*

Hayes and Wiltsie.  
"A Tramp's Flirtation" (Comedy Bicycle).  
14 Mins.; Full Stage.  
Pastor's.

Albert Hayes rides a bicycle, first as a tramp and later "straight." Annette Wiltsie rides also, assisting in a few of the tricks, besides singing while her partner is making a change. The trick riding is well executed. Mr. Hayes is a rapid performer on the wheel, but shows nothing new. His tramp dress might be improved upon, but the comedy could be dropped altogether. Miss Wiltsie does not sing as well as she looks. For a team bicycle act it ought to do. *Sime.*

Terry and Elmer.

"The Doctor and the Show Girl" (Comedy).

18 Mins.; Full Stage.

Pastor's.

Walt Terry and Nellie Elmer are playing at Pastor's this week after a long absence. In the comedy sketch there are many bright lines, and Mr. Terry is a comedian with a quiet, unctuous, effective style. Leaving aside the comedy, his dancing alone would carry the act. Terry does not dance as others do. He has a method all his own, including an extreme gracefulness, especially when found in a man. Terry's pivoting alone is well worth watching. Miss Elmer, for what could be termed a large woman, dances well and has a good stage presence, with a becoming blue and brown dress at the opening. *Sime.*

Frosini.

Accordeon Soloist.

10 Mins.; One.

Keeney's.

Although Frosini has had long vaudeville experience in the West, he has but recently shown his act in the East. He played about the New England time for a while, and first appeared in a metropolitan house at the Novelty, about six weeks ago. In dressing and general arrangement his offering is most unpretentious, but by force of his excellent interpretation of operatic and semi-operatic musical numbers he does much to raise the rather discredited accordeon to a position where it may claim place as a medium of delicate musical expression. He secures some big concert effects and handles the softer and lighter passages with the utmost delicacy and technical skill. *Rush.*

## OUT OF TOWN

Harry L. Tighe and His Collegians.  
"Those Happy College Days."  
Orpheum Theatre, Mt. Vernon, N. Y.

Presented at an opportune time, Mr. Tighe as Bird Strong, a football player, is built physically for the part he assumes, and with the assistance of Lacy F. Sampson, William H. Tuite and Edward L. Lindeman as his fellows, very naturally carried out the pictures the author intended. There are some stirring college songs. With Mr. Tighe at the piano, Loris Scarsdale sings two captivating numbers. The act is very prettily dressed, and was much liked.

*Peter.*

## GREEN WITH SHAPIRO.

Burt Green, formerly the vaudeville advertising manager for The Morning Telegraph, to-day assumes charge of the professional department of the Maurice Shapiro music publishing house.

Mr. Green became popular with vaudevillians as the pianist at Pastor's, a position he capably filled for several years, graduating to the business staff of the Telegraph, where he attracted many new friends through his intimate knowledge of vaudeville and the artists; a knowledge he made apparent each week through casual comment in "Burt Green's Notes" in that publication.

A thorough musician with a legion of acquaintances, Mr. Green is a valuable adjunct to the Shapiro establishment.

# Shows of the Week - - - By Rush

## BIG SHOW.

From the uncertainty shown by several of the principals in the delivery of their lines it would seem that there are a number of new people in Fred Irwin's "Big Show" at the Murray Hill this week, or that the text of the two pieces has been somewhat changed. Will H. Cohan and Lew Welch are with the company for the first time this season and their olio offering is under New Acts.

Good voices are needed among the women principals, although the most is made of the material at hand. Early in the first piece there is a first-rate chorus number with a well-written score. Hazel Kirk, who may have been taken from the chorus, led the song, a good adaptation of a semi-operatic selection with the harmony skillfully arranged. Miss Kirk figured as leader of several other numbers.

A considerable quantity of the comedy business for the opener is supplied by a trio consisting of Cohan, Welch and John Fields. The two first-named are new to their work, but should with continued work develop plenty of laughable business. Cohan makes an acceptable Hebrew dialect comedian, following a burlesque method that is really effective.

The eighteen girls of the chorus are built for the most part upon a generous scale, but display an excellent average of good looks and not a little vocal merit in backing up the principals in the singing numbers. They are lavishly dressed, the changes coming with unusual rapidity. Tights play considerable part in the dressing scheme during both pieces and pretty much all the principals appear in them during the burlesque. Marie D'Oyle (an ingenious spelling scheme) leads an effective finale to the first part in a strong contralto voice that rather suggested it might be used for good "coon" singing purposes. Pearle Lussier also led a number.

John Fields opened the olio with a bunch of topical songs that caught laughs upstairs, followed by the Three Clark Sisters in first-rate acrobatic dancing and an instrumental trio for a close.

"The Australian 'Rastlebinders'" have built up an attractive military drill. The eight girls are probably responsible for the weighty character of the chorus, but they went through their manoeuvres smoothly and without slips and performed a sword drill with more snap and grace than usual.

The olio was pretty long on acrobatic women. The Eight Piechannis (added attraction) closed with excellent tumbling and two-high work. One of the best in the lot is the girl who does most of the hand-to-hand feats. These were striking tricks and very cleanly done. The team work of the troupe is fast, full of snap and performed with a speed and dash that few rival.

A "Buster Brown" chorus led by Baby Scales scored through the agreeable appearance and manners of the leader, who had a quantity of amusing business with one of the boxes and a number called "Lulu" did nicely, although the principals were rather weak vocally. The automobile chorus made an attractive picture and a medley used as the finale rounded out the musical program agreeably.

## FIFTH AVENUE.

The decision to run an intermission at the Fifth Avenue from 6 o'clock until 7:30 has the effect of running the bill until after 11, but all the acts were held down to as short a time limit as possible and the show passed off smoothly and rapidly. Business is picking up, the Tuesday evening audience making a goodly body.

Charles E. Evans and company were offered as headliners, backed up by a program of good average merit. The Evans farce went to a good percentage of laughs, even the opening scenes between the two wives causing evident amusement. The fast complications of the later scenes pleased also.

William A. Inman and company, the "company" being James J. Connors, were effective in a quiet way. Inman's early talk in a semi-tough vein was bright enough, although the frequent exchange of huge rolls of green stage money rather suggested the familiar line of burlesque comedy. Mr. Inman makes his "con" man fairly real, and Mr. Connors develops a lifelike and human characterization. The touch of sentiment at the end is overplayed, but rounds out the entertaining sketch nicely.

The "Globe of Death" made an excellent final number, the spectacular "loop-the-loop" performance delivering a fine electric thrill, as promised in the billing. The act is neatly dressed and worked up, even the small delays in starting the motorcycle being gauged to arouse a deeper interest.

Charley Case kept a jump ahead of his audiences on many of his stories, but in the main his talk scored bull's-eyes. He is away well at the opening, with a dirigible-like burlesque upon the sentimental ballad, and all through keeps away from the dull average of blackface monologue talk.

Julia Redmond and company's sketch goes to the utmost limit in the creation of insane farce situations. Miss Redmond herself is funny in her makeup, but the sketch runs to impossible extremes of burlesque.

There was a good deal of shifting in the early part of the bill. Mr. and Mrs. O'Brien were moved forward a place or two and pleased with parodies and talk. Professor DuBois and his "monk" made a good comedy number, but the Professor might take time to explain why he insists upon appearing in shirt sleeves when the monkey does all the work. If he must decorate his person with white sleeves, however, it would be well to wear cuffs instead of wrist bands.

The Lucados opened the bill with a fair act involving strong man work, weight lifting and balancing, and Lily Seville, who was moved to a more important position than that set down for her on the program, pleased with her Vesta Victoria songs. Willie Zimmerman has a new entrance through up-centre for each of his impersonations. The act remains unchanged in its essentials, although the Hammerstein impersonation at the close has been cleverly worked up with a capital lot of talk.

Bailey and Austin and Les Troubadours Olivotti both did well in important positions, and Maceo and Fox got along fairly, chiefly through the dancing of the man.

## JOLLY GRASS WIDOWS.

## STERN & CO. CRYING.

Robert Fulton and Gus W. Hogan wrote the opening piece, the program says, but it is not due particularly to their efforts that the offering is amusing. Ruth Everett, George Guhl and Arthur Clamage divide the labors of the principal parts. Miss Everett has a stunning stage appearance and dresses strikingly. Everybody liked her from her first entrance and she held her popularity throughout the show. Guhl in a German dialect part was funny for the greater part, particularly in a restaurant scene. This bit is built upon an old burlesque idea, but some of the talk was really good. Clamage had the conventional Irish part and did well with it. Al Gruet played a "Rube" and at one time did a few steps that suggested he could dance. He didn't, though, until the olio. More of his dancing could be used with profit.

Maida Dupree and Tillie Storke make up a first-rate pair of soubrettes, Miss Dupree being possessed of an agreeable singing voice well adapted to "coon" numbers.

There are fourteen girls in the chorus, six appearing in Amazonian line at the opening and remaining in tights pretty much throughout. There are frequent pretty costume changes the dressing being particularly lavish for the burlesque. The finale showed one of the prettiest costumes of the piece, an adaptation of the "pick" dress with pantalettes and a blouse effect in white China silk.

Miss Dupree opened the olio with a soubrette act. She held throughout to good "coon" numbers and her act passed smoothly. She might put a little dancing into her offering.

Gruet and Gruet, in addition to Al Gruet's capital dance, have a quantity of first-rate comedy talk and business in their blackface sketch "Sam's Substitute," not to speak of their playing on cornet and trombone. The act has plenty of variety and makes an entertaining item in the vaudeville section.

Miss Everett's mechanical doll was a real novelty. There is an odd mechanical quality to her voice and a laughable fixity in her facial expression that carry out the illusion perfectly. George Ruhl and Arthur Clamage as Germans helped out with fairly funny talk and knock-about business that is by no means funny. The best thing they do here is to manipulate the doll.

The Zarrowe have worked up a quantity of new comedy business in their bicycle act, which now goes with even greater speed than before. There is little straight trick riding, but the act opens with a laugh, thanks to an excellent entrance and the fun does not slacken for a minute.

Garden and Somers, "the musical pair," close the olio with xylophone duets. The pair secures a good deal of volume out of the instruments and some strong concert effects. The patriotic medley was the best.

The show is without offensive talk or business, the dialogue approaching the danger line only once or twice and then not very closely. One of the features of the burlesque was the singing of an Italian number by Perrin Somers backed up by the chorus.

In a theatrical paper this week is published an advertisement of Jos. W. Stern & Co., the music publishers, warning artists against accepting money for singing songs.

The advertisement tells at some length the evils of receiving bonuses for singing songs and makes the foolish statement that some vaudeville managers have a list of singers who accept a cash consideration for "booming" a number, insinuating that that is the reason an engagement is oftentimes looked for, without success.

Had Jos. W. Stern & Co. no personal axe to grind in the matter, and had not the firm published the list of singers who are using selections published by it, the harrangue might have attracted attention. But among the list given by Stern as artists singing their songs are one or two of the most notorious "hold-up" singers in the vaudeville profession, and if they are not receiving money from Stern & Co. then other satisfactory arrangements probably have been made.

Variety some time ago printed several articles on the evils of singing publishers' songs for money only, without regard to the merits of the numbers. That was so at the time and it still holds good. Variety had no direct interest in the matter, but Stern & Co. are apparently advertising to coerce or coax singers to accept their publications, placidly taking it for granted (in the advertisement) that Stern & Co. publish "hits." That will be information to any number of artists besides the public.

If a singer uses a popular number it is a matter of indifference whether payment has been made in cash, presents or through promise of free advertising. The latter scheme has been evolved by Stern as a substitute for money. That may be accounted for by some newspapers allowing discounts.

Stern & Co. in the advertisement claim that there are three publishing firms in the city who are well known for paying money to singers. Every one acquainted with the business will be able to locate the three, and each one this season has had "hits" of no small proportions.

Stern & Co. have been unfortunate in the matter of songs which became popular since Cole and Johnson, the colored authors, stopped turning catchy numbers into the firm.

## THE FAYS THREATEN SUIT.

John T. Fay, of The Fays, threatens to sue B. F. Keith for \$1,000 damages for each week "The Phays," the exposure act, has been playing over the Keith time.

Mr. Fay claims that the billing of "The Phays" is worded to mislead the public into believing that the originals are to appear, damaging their standing and reputation to that amount each time it happens.

Mr. Fay has not computed the total sum he will sue for. A decision by the Appellate Division on the appeal from the dismissal of the application for an injunction restraining "The Phays" from using the originals' names is awaited before the amount will be set. Next week it is thought the higher court will hand down an opinion.

# Shows of the Week - - - By Sime

## COLONIAL.

A bill that is as attractive on the stage as on the billboards is jamming the Colonial to the doors this week. The entrance to the theatre around eight o'clock has all the appearance of an incipient riot.

Chevalier is the big feature, and he with the Estrella Sisters and Maude Raymond, another drawing card, are under New Acts.

Pauline Cooke and May Clinton made up an imposing opening act with their spectacular sharpshooting, closing with a musical finale played by the rifles that gains generous applause. The girls are dressed cleanly and neatly in short-skirted costumes, but there was an antique-looking sideboard on the stage Wednesday night that gave the setting a dining-room appearance rather than a shooting studio.

Williams and Tucker in "Skinny's Return" have shaved the act down, taking out the opening and the quartet, leaving dialogue mostly for the laughs, although Mr. Tucker sings his own composition, and it amuses greatly. The lines are bright and laughable. Miss Williams remains the same sweet, cheeky "Mary Ellen," playing with an art that is all her own. The old finale of "Skinny's Finish" has been placed in the later sketch, but somewhat modified. "Skinny's Return" now ranks with the other success, and Mr. Tucker has acted wisely in making the radical changes.

The Cottrell Powell Troupe, with acrobatic bareback riding on two horses by a man and woman, was much appreciated by the audience. The "woman" may be an impersonator. The horses are beauties. There is some acrobatic work on the ground at the close for an encore that does not fit in.

Thorne and Carleton opened the second half with a "conversation" in a sketch-setting. Mr. Thorne does most of the talking, and his stories, containing two or three ancient examples of humor, have not the depth to cause too much thought. His delivery, together with a comedy face and easy points, brings out the laughter in large chunks. Miss Carleton is an excellent "feeder."

In a beautiful black satin Princesse dress Leona Thurber made a stunning stage picture, and with her four "picks" won out in the next to closing position, rendered the more difficult through following Chevalier. The youngsters are changing for each song, and they look like real "picks." Miss Thurber sings several times, complacently overlooking the colored children, who seem to be under her complete control.

The three Delton Brothers in acrobatics, with one of the family attempting comedy, close.

## LOOKING FOR EASY MONEY.

Alpena, Mich., Nov. 30.

Following the closing of the vaudeville houses at Pontiac and Alpena, Mich., for Thanksgiving Day a number of artists combined to hire Maltz Theatre in this town and gave a show there on the holiday. In the bill were The Four Shannons, Lavender, Richardson and company, Knox Brothers and Sheridan and Fox.

Keith & Proctor supplied the vaudeville entertainment for the prisoners at Blackwell's Island on Thanksgiving.

## PASTOR'S.

Mr. Pastor has placed a bill together this week having the usual variety and a trifle more novelty. Charles Wayne and company, Hayes and Wiltsie, Terry and Elmer, Smith and Baker and the Williams Duo and R. C. Day are under New Acts. Wayne is the headliner, while Smirl and Kessner are the "added attraction." Mr. Smirl still tumbles about the stage in his finished and excellent manner, while Miss Kessner in a handsome brown or maple-colored dress did some "mugging" which should lead to more. At times she gives flashes of real comedy, relapsing when the effort seems forced. In the hard position of closing the show the act pleased immensely.

Gus Williams followed the headliner on the program and scored with some new talk and one new song, besides a similar recitation. Mr. Williams received plenty of applause, not the least of which was contributed through a topical verse on what is growing to be a tiresome event.

It is doubtless an effort to play four or five pieces on the banjo continuously, and Dorothy Kenton plainly attests to this through her labored breathing, which is heard in the front rows. To avoid this Miss Kenton might advisedly drop Chopin's "Polonaise Militaire." It is too heavy a selection for the banjo, or at least when the only accompaniment is a piano. Mike Bernard is playing it this week in masterful style, Miss Kenton giving the impression that the banjo simply attempts to accompany him. The other and lighter numbers won applause, being more appropriate to the instrument. For her first appearance at Pastor's Miss Kenton was a great big hit. She could have exhausted her repertoire on a very appreciative audience, both through her playing and personal appearance.

The "Tally-Ho Duo" sang songs, and while the man passed through safely it will become necessary for the woman to remove some of the steely sounds from her voice before she will arrive. Singing with more ease may be of assistance. Carr and Jordan in "Roman Rubbish" gave travesty and singing, and Demonic and Belle, "The American Travellers," had the rough comedy of the man for support. Without a route sheet supplied for the program the billing causes speculation.

The Juggling De Pontas "and their funny dog" were there, but the animal does not claim to be a comedian. He howls while the woman sings and thus draws laughs. The juggling is not extraordinary, while the makeups are not over mirthful.

## ANOTHER VAUDEVILLE AUTO.

James Plunkett has arranged with Barney Oldfield to present the auto race scene from "The Vanderbilt Cup" in vaudeville with the consent of Liebler & Co. A sketch has been written leading up to the big sensation and the offering has been named "The Vanderbilt Cup Race."

H. B. Marinelli is also in negotiation with Liebler & Co. for the right to present a sketch in Europe employing the automobile race scene for a climax.

Harding and Ah Sid are playing Keith-Proctor's Jersey City house this week.

## MERRY MAKERS.

The front of the Dewey Theatre is plastered this week with lithographs of good-looking women, presumably with Whallen Brothers & Martell's "Merry Makers," now playing at that house. Were Lillian Clark, "the hit of Paris;" Edythe Hall, Myrtle Calvert, Jeannette Reynolds, Amelia Sanderson, Anita Raye, Harriett Morrelle, Genevieve Garland or the Sisters Elaine with the organization instead of on the billboards the show would be greatly improved. It may be old "paper" or simply an illusion of the management, but one takes cognizance of their absence before the opening "Running for Mayor" has been running very long.

The Gans-Nelson fight pictures are not shown, their place being taken with the burlesque "The Mayor's Vacation," and it serves to save what would otherwise be an ordinary show. Charles B. Nelson and J. Casey play the characters of a harelipped youth and stuttering boy in it. Both surprise with the good work they do, Casey especially, as he was considered hopeless after the sketch "Simon, the Butler," in the olio, participated in also by Nelson and Mamie Milledge. Nelson plays an Irishman in the first part and just passes. One good reason for that is that the others are so poor. If Messrs. Nelson and Casey would have moving pictures taken of themselves all through the performance, it is a safe wager that "Simon, the Butler," would be looking for a job after the films were developed.

There is some old business in both pieces, particularly the "gold watch" "doubles" and the "duel," but the finish is so much more lively and enjoyable after the wearisome opening that anything is forgiven.

Ten girls are in the chorus, exclusive of Les Sprays, a foreign act composed of two sisters who do about five minutes of fair whirlwind dancing in the first part, the younger one being quite acrobatic and quick. They fall back into the chorus afterwards. All kinds and shades of brunettes and blondes are among the crowd. They make four changes in the opening, each one complete, and wear tights a couple of times.

Jeanette Young, the "leading lady," appears on the stage for her first four entrances each time with a different dress and that counts for something even though her costumes have not been designed with a view to bright effect. Miss Young sings "Moon Beam" and receives several encores, but whether through the quality of her voice or because she does a "houchee-conch" with her eyes while singing can not be determined. Three songs in the olio and tights, an entirely unlooked-for pleasure, sums up Miss Young's generally good efforts.

Miss Milledge with considerable of Bert Leslie's slang, plays two character parts capably, and Grace Patton dresses the stage, doing little else, while Jos. H. Sadler and Geo. Garland are well enough when they are away from the Clipper Comedy Four. Rough "comedy" with two suggestive jokes are the quartet's dependence. The Dewey audience liked it.

The Elton-Polo Troupe, a casting act, is the principal feature of the "Merry Makers." The flier is somewhat heavy and

## CASEY'S OWN "STRONG ACT."

Upon the "Oceanic" arriving in port on Wednesday night last, Alice Hollander, the foreign singer, who was a passenger, through an accident on the trip over which had disabled her, could not walk down the gangplank.

In the emergency appeared P. J. Casey, attached to the Morris office, and who has attained some local fame as the "announcer" for Marino, the strong man, at Hammerstein's during the past three weeks.

Casey seems to have profited by studying Marino's methods of making heavy lifts, and when he saw Miss Hollander's dilemma Mr. Casey was "there." Perhaps Miss Hollander would have received the same attention from the gallant Casey though she did not possess a handsome face and figure, but she arrived safely in a carriage, carried there by the gentle "Pat," who received the thunderous plaudits of the multitude assembled on the pier, most of whom envied his exhibition of strength.

Mr. Casey did not conclude his performance with this pleasant feat alone; he thereafter, with the custom inspector, mauled over the contents of Miss Hollander's ten trunks until a release was given for their removal to the Hotel Earlington, where the singer is now resting easy.

Mr. Casey (who is a bachelor) makes light of the incident, denying at the same time his qualifications as an expert in lingerie, but when Miss Hollander's name is mentioned his eyes assume a dreamy expression, he sighs audibly and remarks, "You should have seen her. Peaches!"

George McKay, formerly comedian of "Wonderland" company, and Johnny Cantwell, late star in "Little Johnny Jones" company "No. 2," have formed a partnership and will show a new eccentric comedy act for the first time at Young's Pier, Atlantic City, November 26.

wears a mustache which should be removed to give a youthful appearance. His best trick is a "one and a half" on a line, making the catch from under. It is difficult and it is pretty. The remainder of the work is also of a high standard of excellence.

There is a chorus number in the burlesque, away from the ordinary, and a patriotic finale to the first part that is so simple as to be almost idiotic. If the "Merry Makers" will remove some of the antique attempts at comedy; add a few singing numbers; tell Frank Millard that he is no "Dutchman," and even though he were should not wear the same makeup for two hours and one half; have Nelson retain his sketch character without the sketch, and keep Casey in leash until the burlesque, the show will grow better, although without a single principal not appearing in the olio.

A permanent feature at the Dewey and one inimitable to the receipts of the bar upstairs, is the orchestra, one of the best in the city. Something entertaining in the musical line can always be depended upon during intermission. The leader does not aim to display technique, but to amuse the audience, and he succeeds.

## The Chas. K. Harris Courier

*Devoted to the interests of Songs and Singers.*

Address all communications to

CHAS. K. HARRIS, 81 W. 21st St., N. Y.  
(Meyer Cohen, Mgr.)

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Miss Corinne Francis, of Mason and Francis, made her vaudville debut alone at Young's Pier, Atlantic City, where she was seen by Mr. Charles Frohman, who immediately engaged her for next season to be with one of his new productions. Her songs were "Somewhere," "I Know a Girl Like You" and "At the Meeting House To-Night," which gave this well-known manager an opportunity to see how clever Miss Francis really is. So, kindly take notice: You never can tell who's in front, and Harris songs are always lucky.

Mabel Hudson, who sang last Sunday evening at the Stage Mechanics' Benefit, at the

Academy of Music, was no doubt the hit of the bill with her rendition of "Somewhere," "Just One Word of Consolation," which she sang in that pure, beautiful soprano voice, for which she is noted.

Byron G. Harlan, one of the star singers of the Victor Talking Machine Co. and the Edison Phonograph Co., states that Mr. Harris' new child song entitled "And a Little Child Shall Lead Them" will surpass in popularity all other baby songs that have ever been written by this well-known composer. Mr. Harlan also has in rehearsal Mr. Harris' new song "Without a Wedding Ring," for which he also predicts wonderful success.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

**OWING TO HOLIDAYS, CONSIDERABLE CORRESPONDENCE ARRIVED TOO LATE FOR PUBLICATION IN CURRENT ISSUE.**

### CHICAGO, ILL.

By FRANK WIESBERG.

VARIETY'S Chicago Office, 79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—The attractive and diversified program has for its feature Cecilia Loftin and company, in a melodramatic conception entitled "The Diamond Express," in which Miss Loftin displays her versatile talent to best advantage. Edwin Stevens and company in "A Night Out" have a diverting vehicle and the abilities of the clever players are given full scope. It more than pleased the audience. May Edwin and Fred Edwards have in "A Bachelor's Dream" a pleasing and meritorious offering. Ned Nye and the "Bollocking Girls" make their first appearance here. It is far above the average "girl act." Damn Brothers in their acrobatic act and "Take" business brought much laughter and applause, while Arthur Denning with a routine of timely stories had no difficulty in attracting the appreciative audience. The Three Roses in a musical offering and Max Hildebrandt, grotesque comedian, received deserved attention and favor. The bill is made complete by Bratta's Trained Dogs, Babisch and Childress, Cassad and De Verne and Bennington Brothers.

OLYMPIC (Abel Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—The list includes Toby Claude and company, Edward Clark and widows, Gardner and Vincent company, Mayme Remington and Brownies, the Proveneans, Lillian Shaw, Dixon Brothers, Juggling Burkes, the Vanghers, the Dalton and Fox and Fox.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle, Monday rehearsal 9).—The list of celebrities consists of Margaret Wycheley and company, Edith Helena, Harry Tate's "Motoring," Fliske and McDonough, Adamini and Taylor, Bieff Brothers, Rice and Elmer, Berry and Berry, the Be-Anos, Robert Nome and Downey and Willard.

STAR (Jas. L. Lederer, mgr. Monday rehearsal 11).—Wells and Sells, Koleras, The Zolas, Hibbard and Warren and Sandy Chapman.

SID. J. EUSON'S (Sid. J. Euson, mgr.).—The large audience that filled nearly every available space Sunday afternoon to witness the performance given by the "Bon Tone" evinced marked interest in the proceedings and blithe revelry of grace and splendor that predominates through the greater part of the two pieces, "A Pousse Cafe" and "The Girl from Mars," scoring another triumph for unblemished burlesque. Mr. Euson intimately understands the palates of his patrons and is himself a staunch advocate of undefined entertainment; therefore, if this or any other show contained objectionable or offensive features before coming here they were completely and most admirably eliminated on their arrival. The show is materially clean and bright and far above the average. It has attained the standard of meritorious burlesque. The humor is most simple and spontaneous, though some of the incidents are reminiscent but rejuvenated and brought up to date, with interspersed particles of genuinely funny lines and situations. There is a young woman in the company who ought to be in a musical production on Broadway. She is Frances Clare. What surprised the auditors is that some enterprising manager does not capture her. She is the best soubrette seen in burlesque and would easily outshine many others who occupy more enviable positions in the musical comedy field. She has youth, beauty, grace and a contagious smile. No number seemed complete without her vivacious, chie and very delightful presence. There is a quaintness about her clever work that causes one to forget the surroundings whenever she is on the stage. The chorus has been selected with evident care. The contingent contains a number of good-looking and shapely girls who command admiration in the exquisitely designed raiments, which show prodigality. There is a change for each number. Even the display of tights is different from the usual kind in style and design. The staging is all that can be expected, and the ensemble numbers are effectively and sumptuously arranged, the girls showing unusual harmony and grace in evolution. Guy Rawson has developed into a versatile comedian, legitimate in style, clean-cut as an Irishman, resorting to buffoonery only in the closing burlesque when the part necessitates it. He contributed the largest portion of merriment. Harry Bentley introduces a Hebrew type that deserves commendation. In makeup and demeanor he is away from the usual exaggerated grotesque style. It is clean, neat and refined. Ben Pierce was funny in the first part. Joe Browning and Joe Opp appeared to good advantage. Nellie Emerson is pretty and graceful in a novelty dance called "Domino Rose," incidental to the burlesque. Lillian Franklin looks goods in blue tights and Adelaide Leeds shows the fragments of what might have been a good voice once upon a time. She played her part well. The show is entertaining and deserves success wherever it is given. In the olio Young Brothers do some clever acrobatics and show adroitness in a few new tricks. Browning and Bentley have a budget of parades that won rounds of applause. Pierce and Opp introduce the familiar brand of Dutch dialect talk, pleasing the audience. Rawson and Clare call their sketch "Just Kids." Both are made up as relevant country kids. There is

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## SUMMER PARKS

A gigantic and most important amusement deal has just been consummated at Tampa, Fla., by the National Isthmian Canal Exposition and F. M. Barnes, the Chicago theatrical agent. Under the terms of the agreement signed by T. J. L. Brown, president, and T. C. Taliaferro, treasurer of the exposition and representing the State Fair Association in that city, \$250,000 will be expended in amusements for the Exposition to be held there in January, February and March, '07, the attractions to be furnished by Mr. Barnes.

This is said to be the largest sum ever appropriated for amusement purposes by any fair association and the features will consist of new and novel free shows and hippodrome. In addition to the many novelties and European feature acts which will be brought over from the other side by Mr. Barnes, several of the largest brass bands will be engaged.

Luna Park will be the name Buffalo's summer amusement resort, formerly called "Athletic Park," will be known by when it has its May day opening. New animal quarters will be built to house Frank C. Bostock's wild animals for a season's engagement. A scenic railway will be built at a cost of \$35,000. About two acres of ground will be added and the whole park will be beautified. Features will be changed at a cost of \$100,000. Most of the old shows will be cut out. The electric display will be lavish. Manager Mac Broom will be in the city in a few days to take up the work.

M. J. Heines has sold Electric Park, Kansas City, to a railroad company which wanted the ground for a freight yard. It is promised that Mr. Heines will build another park within the city limits to cater to the summer amusement requirements of Kansas City citizens.

The opening of Island Park at Easton, Pa., for the winter has been postponed indefinitely, owing to the inability of the traction company to procure suitable cars for the winter service.

a lot of sensible talk about domestic affairs that works up to a rather absorbing climax with a touch of pathos. The act needs strengthening. The story should be interwoven to broaden the ultimate sequel which is the strongest point attained. Both played their parts well, the clear sympathetic voice of Miss Clare being perfect and distinct in enunciation. The show failed to add and improve it. The audience liked it.

FOLLY (John A. Fennessy, mgr.).—There is a hard-working, energetic and capable company at the Folly this week. It is known as the "Parisian Belles," under the management of Cha. E. Taylor. The fact that several new principals joined the show Sunday and were unacquainted with the material did not seem to interfere with the completeness and smoothness of the performance. The two-act farcical absurdity "A Pair of Peaches" went with dash and gingersly like speed that was remarkable considering. The plot is reminiscent of "The Two Johns," with mistaken identity complications. Two heavy weight comedians, Sheppard Camp and Al Rice, are the chief instigators in the whirlwind of amusing situations. The show is honestly advertised as burlesque of the familiar kind, renovated and devoid of offensive features, being perfectly clean in dialogue and action. The costuming has been looked after with satisfactory results; the changes are neat and tasty. The tight-fitting bathing suits are rather nude and attracted more attention than the others. The huge crowd applauded, stamped and repeatedly called for encores, bringing the show to a late hour. The chorus is lively, vivacious and diligent in numbers. Sheppard Camp is the stalwart comedian and responsible for the complete performance. His parodies gave no respite for unceasing applause and the jokes are of the familiar brand, but he has one or two new ones. Al Rice is so stout that he is funny, particularly in the "Baby" number, which scored a hit. Leon Errol was active in everything and contributed a good share of diverting comedy in the knockabout stunt, all by himself. Fred Law, Bert Somers and Chas. Daly grasped every opportunity and were much in evidence. Gladys Sears made a good showing in numbers and Marie Gillette, a prepossessing blonde, introduced some toe dancing that pleased. Little O'Brien was conspicuous in an Irish part. The olio started with Reba Donaldson in character dances, followed by Daly and O'Brien in a versatile singing and dancing specialty in which several changes in costume are made. Sawtelle and Sears, "sister act," won applause and Somers and Law carried away merited applause for their really clever conversation act. Both have good voices and are energetic in everything they do. The show in its entirety affords an evening of good entertainment.

TROCADERO (I. M. Weingarten, mgr.).—"The Dauntless Duchess," with its wealth of beautiful costumes, splendid array of comedians and admirable surroundings, moved over from Enson's and opened to a packed house.

NOTES.—Lalia Selbin did not appear as the feature of the olio with "The Dauntless Duchess" at the Trocadero this week. The stage is said to be too small for adequate showing of her act and she left for New York, rejoining the company in Detroit next week.—Jessie Contibou is featured at the Bijou, Evansville, Ind., this week. She starts on the Inter-State circuit in two weeks.—W. S. Butterfield is planning a new house for Battle Creek, Mich. It will be a modern structure.—C. Fisher is the manager of the Crystal Theatre, Milwaukee, Wis., in the absence of Frank Winter, who left for California, where his wife died two weeks ago.—Flo Adler will play in the Middle West until late next year. She is booked solid.—Max Hildebrandt, the eccentric German comedian who was brought to this country by Martin Beck, will return to Germany in a few weeks unless his agents arrange immediate time for him. He played a part of the Orpheum circuit during the ten weeks he was here, but the tour was curtailed for some reason.—The New Star Theatre, which the Empire circuit (Western Burlesque Wheel) is building in Third street, Milwaukee, Wis., will be modern in every detail and will have a large seating capacity. The location is the best in the city. The house is scheduled to open next season.—Chas. Ulrich's dramatic sketch, "The Deserter," will be exploited again in vaudeville, with Paul Pilkington, Grace Johnson and Billy Kenny. The sketch has been revised and will play the International Theatrical Company time.—A new sketch entitled "A Hundred to One Shot" was tried out at the Crystal, Milwaukee, by Walter Washburn and company.—Ethel Klrk, the soprano, opens at the Olympic Dec. 10. She has twenty weeks of Morrie time in the East.—Leo Pardello, the Italian wrestler, had his leg so badly twisted and torn by an opponent during a recent encounter that he was removed to a hospital. He is still in Milwaukee this week as the feature of the "Innocent Maids" company.—Gus Hill was in the city for a few days. Two of his attractions are playing here.

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KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9:30).—There is a holiday atmosphere

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would help and both seem capable enough to work something new. Carson and Willard's "Frisco'd Finance" proved one of the hits of the bill. The Uessemers repeated their spectacular head-and-hand balancing to liberal applause. Will Rogers again showed his dexterity in handling a lariat and aided by his well-trained broncho repeated former success. O'Brien and Buckley pleased. New pictures closed.

**BIJOU** (W. Jennings, mgr.).—The musical farce "The Funny Mr. Dooley," which was used in the popular-priced houses, is doing duty as a burlesque by "The Brigadiers" under the title of "Mr. Dooley on the Empire Circuit." A number of up-to-date musical numbers have been injected, as well as some comedy and jokes that were going the rounds when Jo Miller was in short pants. What comedy exists in the first part is credited to Tim Healy as "Mr. Dooley," but most of it bears the trademark of long usage. Healy does the same dance he used with "Smiling Island" last season. Several other characters are introduced but fail to help in the comedy line. The chorus is shown off to the best advantage in the second part, when the best of the musical numbers and dressing are found. About half of the female members of the chorus are up to the average in looks, but only two or three work with any degree of energy. One, who appears in the number sung by Bernard Williams, as the Irish lassie, helps the Idaho song by her antics in the line. Nellie Burt makes a good soubrette. Outside of a "sister act" interpolated during the action of the first part, Gladys St. John and Tillie Cohen do not have enough to do. Miss St. John sings a "coo" song in the second part that is credited on the program to Miss Cohen. There is a military number closing the first part that is spoiled because there is no soloist. The Sisters Mullin open the olio in a fair musical act. They also play trumpets in the march song in the second part, which is the brightest looking number in the show. Lester and Moore and Sherman and Fuller both show old-time acrobatic acts in the olio. Jack Symonds does his best work in the second part, where he has a specialty. He tells one story about an ocean trip

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that is disgusting and should be dropped at once. The second part is the old "Doctor Cureau" with the slapstick playing the principal character. The singing is the only redeeming feature.

**LYCEUM** (J. G. Jernon, mgr.).—The "Trans-Atlantic Burlesquers" are here this week without Mlle. De Leon. "The Girl in Blue," who was used as a feature on the initial visit. The balance of the bill is about the same. Silver and Euney have been added to the olio, doing a clever ring act. They have the place of Howard Brothers. The company will lay off next week and will be reorganized, several changes being contemplated.

**CASINO** (Elias & Koening, mgrs.).—The "Golden Crook" company furnished the week's bill with two lively burlesque numbers. The ballet of seasons with The Yaltos and Le Belle Alvarez, premier dancers, and the Amazonian march are attractive features. Ed. Morton, once a Philadelphia police sergeant, received a warm welcome and made his usual hit with "coo" songs.

**TROCADERO** (Fred Wilson, mgr.).—Sim Williams and his "ideals" are playing their third local engagement this season and were just as warmly received as ever. The bill is the same as on previous visits. There are a number of clever specialties introduced and the well-drilled chorus of sprightly girls is good to look upon and entertaining.

**DIME MUSEUM** (T. F. Hopkins, mgr.).—The Thanksgiving week's bill includes Drako's sheep and dog circus, Tom Voice's ventriloquist family, The Ritters, George Brown, Frank Burt, The Deltonis, Vito Basile, John Thompson, Alpha Trio, Eddie C. Brown; The Bartells, Arthur Jule, Mason and Mason, and the moving pictures.

**BON TON**.—Vaudeville and moving pictures make up a fair bill for five and ten cents.

**NOTES.**—With McIntyre and Heath and W. C. "Whitney" Fields with "The Ham Tree," Harry Fields in "Chinatown Charlie," and Johnny and Emma Ray in "Down the Pike," former vaudeville feature acts are pretty well represented in the combination houses this week.—Fritz Scheff, appearing here in "Mlle. Modiste," laid the cornerstone of the new Edwin Forrest Theatre on Tuesday.—David Wardell, Viola Allen, Ethel Barrymore, Charles M. Dillingham and other theatrical notables were present.—James Richmond Glenroy was called upon to fill out Johnny Johns' engagement at Keith's last week, the latter being taken sick on Thursday.—Friday night of this week was "Army and Navy Night" in Keith's. Prominent officers, the football teams and specially invited guests were present and the occasion was one to be remembered.

CINCINNATI.  
By HARRY HESS.

VARIETY'S Cincinnati Office,  
107 Bell Block.

**OLYMPIC** (Daniel F. McCay, mgr., Sunday rehearsal 10).—Six of the acts on this week's bill are seen here for the first time, making the program novel and pleasing. Les Brunels, trick balladists, big hit. Donavan and Arnold have monologue hardly up to the standard. The song used is very antique. Richard By, "Mental Marvel," divided his act into two parts, the first showing memory training and the second an expose of the Fays. Windsor McCay, cartoonist, decidedly big hit, his efforts being artistic as well as amusing. Helen Bertram in a musical playlet, "Learning a Lesson," excellent. Welch, Mealy and Montrose, acrobats and dancers, good but the comedy is too long drawn out. Hugh Stanton and company in "For Reform," old but cleverly played. Germinel, vocalist, two curtain calls. Wilton Brothers, comedy acrobats, very good. Fath's pictures closed the show.

**COLUMBIA** (H. M. Ziegler, mgr.).—Excepting for a weak act here and there everybody seemed delighted with this week's bill. Ziska and King, magicians, are very funny. Hyams and McIntyre in "Two Hundred Wives," exceedingly clever. Okabe Japanese Troupe do some feats that are original and spectacular. Lillian Ashley, mimic and comedienne, very good. Wilfred Clarke, assisted by Miss Theo Carew, Eleanor DeMott and Archie Gilles, in "What Will Happen Next?" a screaming farce. Grace Van Studdiford sang a few simple songs which went well. Hickey and Nelson in "Twisted and Tangled" repeated their last season's success. May Boley and her "Polly Girls" were featured and made big hit. Col. Gaston Bordevey, sharpshooter, executed some wonderful feats of marksmanship.

**STANDARD** (Chas. B. Arnold, mgr.).—This week's show is known as "Zephyr," "The Lid Lifters." The opening burlesque, "Oh, What a Night!" is well done. It is divided into three scenes and contains some comedy in places. The principal parts are carried by John Jess, Joe Madden, Maud Elston, George Cunningham and Flo Wragland. Miss Elston goes the "limt" and one would think that she was a graduate of a lower type of entertainment rather than real burlesque. The chorus is large in size." The closing burlesque, "School Days," is laughable, but some of it is uninteresting. The olio: Collins and La Belle, dancers and contortionists, did quite a novel act. One trick of jumping from a ten-foot pedestal doing the "split," by Miss La Belle, is dangerous. Madden and Jess, comedians, very good, while Kelly and Bartlett, knockabouts (who were seen here for the first time), made a favorable impression. Boyce and Black, singers and comedians, closed a satisfactory olio. Next week: "Gay Morning Glories."

**PEOPLES** (James E. Fennessy, mgr.).—"Merry Maidens" (Chas. W. Daniels, mgr.).—"The Heir to the Hoops," a musical satire by Sam Rice, is the opening, which went well. The comedy is carried by Sam Rice, Gene Jerga and George Johnson, with a large chorus who are well dressed, but the singing is ordinary. The closing burlesque, "A Nockle Party," brings out the full strength and goes better than the opening. The olio consists of: Patti Carney, singer, good; Joe Ward and Maude Raynor, ringers, average; Burton and Burton, musicians; the woman of this team is a good musician but the comedy of the man weak; Edith Larling, toy artist, pleased; Ferrell Brothers, acrobats and bicyclists, hit. Next week: "Kentucky Belles."

## PITTSBURG, PA.

By JAS. T. TYNDALL.

VARIETY'S Pittsburgh Office,  
300 4th Ave., Room 207.

**GAYETY** (James E. Orr, mgr.).—Charles H. Wandron's "Trocadero Burlesquers" are holding forth this week. The opener, "The Misty Family," by Harry Moutague, is really a rather pretentious farce-comedy with musical trimmings. It is in three scenes, and while the theme is a hackneyed one, the plot is brightly and consistently carried out. Frank Graham as a wealthy and eccentric uncle gives a finished characterization and is ably assisted by John West, J. B. Williams, John Agnew, Bert Clemens, Anna Hill, Annie Waitman, Mae Taylor, Grace Graham, Pearl Reed and a sprightly and well-costumed chorus. "Osakas," a Japanese troupe, is the hit of the olio. Frank and Grace Graham are worthy of better sketch. West and Williams have the audience with them all the time. Stick and Loudon do some good cycling and barrel jumping. The Wilsons are capable colored singers and dancers, and Mae Taylor is good in a singling specialty.

**GRAND** (Harry Davis, mgr.).—Nora Bayes is the hit of the bill. Her songs are as well received as ever and are punctuated with pleasing comedy touches. Herr Grabs' baboons make a good-sized comedy hit. The Four Fords do their usual graceful and perfect dancing. Lew Bloom and Jane Cooper keep the audience in a roar in their familiar sketch, "A Picture from Life." Frances Piper, evidently a new-comer, does a very clever banjo playing and juggling act. The Sisters O'Meera are as graceful as ever in their tight-rope feats. Lew Simmons and Frank H. White have brought their blackface sketch up to date and are extremely laughable. William Gould is decidedly good in his new "Songology" act. Arthur Zorani and Annie Nevoro perform some good acrobatics. The Holdworths have some up-to-date dancing and banjo selections. Zara and Stetson, baton manipulators; Josie Hall, singing comedienne; Riley and Morgan in a one-act comedy and others aid in making up a good bill.

**ACADEMY OF MUSIC** (Harry Williams, mgr.).—"The Cherry Blossoms" make good entertainment. Fun, music, girls and vaudeville numbers are properly mixed to provide a first-class show.

ALBANY, N. Y.

**PROCTOR'S** (Howard Graham, mgr., Monday rehearsal 10).—The Fadette Woman's Orchestra, very good; Lawrence and Harrington, good; Elmer Tenley, excellent comedian; Comedy Four, very good; Clifford and Burke, good; Juliet Winter, fair; Brothers Wood, good.—**GAETY** (H. B. Nichols, mgr.).—"Watson's Burlesquers" is a deserving offering.—**EMPIRE** (Thos. R. Henry, mgr.).—"The Jersey Lillies" are holding forth at this house and present an excellent entertainment.

MARTEL.

ALPENA, MICH.

**MALTZ** (Steed & Dennis, mgrs.).—"The Four Shamrocks are again the hit of the bill. This is the best juvenile quartet ever heard here. Knox Brothers, a funny musical act, a big scream from start to finish; Sheridan in "Forest, comedians, very good; Laweader Richardson and company made good. The boy is clever.

GEORGE J. OUELETTE.

APPLETON, WIS.

**BIJOU** (Ray H. Leason, mgr., Monday rehearsal 11).—Week Nov. 18: The Hoffmans, cycle whirler, novelty; Laura Buckley, impersonator, good; Jimmie DeWeese, trick instrumentalist, good; Wharton and LeRoy, blackface, hit; Holton Griswold, illustrated songs, fair.

GEO. KOHLER.

BINGHAMTON, N. Y.

**ARMORY** (H. A. Bailey, mgr., Monday rehearsal 10).—This week's bill, a strong one, with W. H. Murphy, Blanche Nichols and company in their comedy sketch "From Zaza to Uncle Tom" as the headliners. They were well received. Pantzer Trio, comedy gymnastic novelty, very good; Harry Thompson, "His Honor the Mayor in Vaudeville," "The Man With the Goods," much laughter; Sowards, Japanese equilibrists, very good; Ziwell and Boutell, comedy sketch, very good; Howard Brothers, novelty, "The Flying Banjos," much applause; Eight Priuroses, dancing, good.

JOGGERST.

BUFFALO, N. Y.

**SHEA'S** (M. Shea, mgr., Monday rehearsal 10).—"The Geus, fine; Grant and Hong, extra good; Kaufman Troupe, cyclists, clever; Lucy and Lucifer in "The Fool's Errand," pleasing; Conn and Conrad were "Quiet Burglars;" Cooper and Robinson, excellent; Mr. and Mrs. Josef Adelman, hit; Bert Leslie in "Hogan's Visit," fine.—**REALITY** (Columbia Amusement Co., mgr.).—"The Night Owls," a big beauty show, pleased. Next: "Robie's Knickerbockers."—**LAFFETTE** (Chas. M. Baggs, local mgr.).—"The Champagne Girls," including the Marvellous Merrill Trio and Three Moores, Excellent business and show. Next: "The New London Gaely Girls."—**WASHINGTON THEATRE** (Dr. Linn, mgr., rehearsals 10).—Archer and Costello, singers and dancers, fine; Ben W. Dawson, good; Harry L. Reed, illustrated songs, hit; Dell and Miller, moving pictures, pleased; Bonn Brothers, Japanese acrobats, clever.—**HIPPODROME** (C. Elwyn Edwards, mgr.).—Vaudeville and pictures, good.—**TECK** (Dr. Peter C. Cornell, mgr.).—Bickel, Watson and Woatha in "Tom, Dick and Harry," one great laugh.

DICKSON.

DALLAS, TEX.

**MAJESTIC** (R. S. Muckenfuss, mgr., Sunday rehearsal 4).—Week 19: The Eight Bedouin Arabs headed a bill of exceptional merit this week. The laser throwing of Shlelds and Rogers is far above the ordinary and was well received. Louie Dacre has a good act but presents it in a crude manner. Harry Webb is the best monologist seen at the Majestic this season and received several encores. Larkins and Burns pleased. Nellie Elting and company in "Picking the Winner" have an attractive act and received an ovation. The Arabs closed the bill.

E. A. A.

## Cobb's Corner

DECEMBER 1, 1906.

No. 40. □ Weekly Word with WILL the Wordwright.

The author of "Goodbye, Dolly Gray," "Goodbye, Little Girl, Goodbye," "Goodbye, Sweet Marie," and "Goodbye, Bis," offers "GOODNIGHT, LITTLE ONE, GOODNIGHT." Chorus:

Good night, little one, goodnight;  
Sleep tight, little one, sleep tight,  
And if sweet dreams should come to thee,  
Just dream one little dream of me.  
Eyes bright, little one, eyes bright,  
No tears, little one, tonight,  
For the best of friends must part,  
Sweetheart.

Goodnight, little one, goodnight.  
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DETROIT, MICH.

**TEMPLE** (J. H. Moore, mgr., Monday rehearsal 10).—Houdini, "the handcuff king," headliner; May Tully and company, very clever skit called "Stop, Look and Listen," and well received; Hendrix and Prescott pleased. The Allisons in "Minnie from Minnesota," clever; Harry Brown, "coo" songs, laughing hit; Bernice's Ponies and Maud, funny Empire Comedy Four, fair. Willie Family, clever musicians. **CRYSTAL** (J. W. Nash, mgr., Monday rehearsal 11).—"Grace," the handcuff monarch, featured and mystified; Renfrew and Jansen, comedy sketch fair; Angel and Dorian, gymnas, good; Eugene Emmett, comedian, pleased; Anson Schubert, songs, sang well.—**AVENUE** (Drew & Campbell, mgr.).—"The Show Girls," with the Four London, a first-class casting act. Chorus is well drilled.

**GAYETY** (Harry H. Hedges, mgr.).—"The Worldly Temples" opened to big business Sunday. The olio is one of the best seen here this season, including Bohannon and Corey, illustrated songs, good; Hanson and Drew, clever sketch; Nibley and Spencer, dancers, fair; Warren and Brockaway, musical, pleased; Jas. F. Kearney featured in the pieces.—**NOTES.**—Harry Linton and Eddie Lawrence will soon leave for the East and enter vaudeville with a dancing and singing act.—The Modest Temple of the Mystic Shrines of Detroit are preparing for their "Society Circus in Egypt," to be given at the Light Guard Armory for two weeks in January. Russell G. Pearce, who has the affair in charge, announces that professional circus acts are to be used exclusively.

LBO LESTER.

ELMIRA, N. Y.

**FAMILY** (G. W. Middleton, mgr., Monday rehearsal 10).—Montague's Cockatoos Circus, strong feature; Four Lancers, good musical act; Milton and Kaiser, clever gymnasts; Hanvey and Doane, ordinary singing sketch; Harry Green, baritone; Cook and Oaks, good dancing, ordinary singing.—**REALITY** (F. W. McConnell, mgr., Monday rehearsal 1).—Hannon and Hannon, Signor Antonia, Mile. Myra, May Neilson, Victoria Richard, Pearl Davis and Myrtle Hickox drew good business. J. M. BEERS.

EVANSVILLE, IND.

**BIJOU** (Geo. Sellinger, mgr.).—The bill headed by Jessie Couthoul and company in a pleasing comedy sketch, Loa Duryelle, magical and shadowgraph act, good; Three Gardeners, singers and dancers, took well; Douglas and Douglas, comedy acrobatic sketch, made a good impression; M. Herbert had a popular musical act; Henry Marveille, contortion act, proved popular.

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The oldest and most influential journal for Variety Artists on the Continent. Largest circulation. Subscription, \$6.00 per annum, which includes the "Artist Almanac" and address (8 lines), in every issue. Representative for America: VARIETY, 1440 Broadway, New York City.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stouder, lessee and mgr. Monday rehearsal 10).—Clever Conkey, monologue juggler, very good; Innes and Ryan, singing act, good; Fox and Foxie, circus act, well received; Lew Wells, monologist and saxophonist, as usual; Amets, mirror dancer, excellent. DE WITTE.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr. Monday rehearsal 10).—Belle Stone, "mysterious sphere," good; Jack Brown and Lillian Wright, "the dancing wonders," excellent; Solomon II., in lightning mathematics, good; O'Connor, Saunders and company, fair; Al Edwards, musical monologue, fair. MOWEBS.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr.).—Emma Carus is billed as the headliner. The Kitamura Troupe of Japanese tumblers, jugglers and equilibrists were well received. "The Sunny South" introduces ten colored people in plantation melodies and dances. Foster and Foster in "The Volunteer Pianist" pleased. Golden and Hughes had a black-face turn. Leonard and Anderson filled in. Scott and Wilson did some good tumbling. W. H. RHODES.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—The Orpheum Show, (direction of Martin Beck) played its annual Indianapolis engagement here. The show this season is well arranged, well diversified and affords excellent entertainment throughout. The European illusion, "Menetekel," exhibited by Mr. and Mrs.

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Berol-Konorah, aroused much interest. It is one of the best illusion acts. Ned Wayburn's "Rain Dears," with pretty Neva Aymar as the chief "dear," were enthusiastically received. Ed F. Reynard, the ventriloquist, was given a warm welcome to his home town, and pleased with a wonderfully clever act. Walter C. Kelly was very entertaining in his unique monologue. The other contributors to the bill, all of whom were well liked, were: Claude and Fannie Usher in their playlet; the Basque Quartet, European operatic singers; Work and Ower, comic acrobats, and Wilson's remarkable monkey, "Jessie," a truly wonderful simian.—EMPIRE (Chas. Zimmerman, mgr.).—"The Gay Morning Glories" opened the week here and gave a show that was decidedly "spicy." Lawrence Crane, the magician, was the feature of the performance. "The Girl in the Scarlet Hose," a dancer of the Midway sort, helped swell the attendance.—GAYETY (Edward Shayne, mgr.).—"The London Belles" were at the Gayety the first half of the week, presenting a pleasing burlesque show. "The Lid Lifters" played latter part of last week, giving a performance that contained many unusually good features.  
LOUIS WEILYN.

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JERSEY CITY, N. J.

KEITH & PROCTOR'S.—Money and Holbein, Horace Wright, Harding and Ah Sid, Rooney Sisters. "The Immensaphone," an immense phonograph, was the best number on the bill. Mathews and Ashley, character comedians; "A Night in English Vaudeville," very good. Big business. House success.—BON-TON (T. W. Dinkins, mgr.).—The "Empire Burlesquers," good show and well balanced outfit. PETE.

KALAMAZOO, MICH.

BLIJOU (Harry W. Crull, mgr.).—Anna Berger Lynch, comet soloist, pleased; Burkhardt and Berry, comedy talking act, good; Lizzie Weller, trick pianist, clever and well received; George E. Kershaw, singer, good; Spellman's performing bears, hit of the show. FRED R. YOUNG.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Rose Coghlan in "Forget-Me-Not"; The Marco Twins, laughable; Italian Trio, good; Henning, Lewis and Henning, fair; The Arliss, acrobats, novel; Richard Lynch, burlesque of illustrated songs, good. —CENTURY (Jos. R. Donegan, mgr.).—"A Temporary Husband" and "A Trip to the Moon" are the titles of two musical skits in the "Tiger Lillies." George P. Murray and May Belmont are the leading lights; also in the olio, which also includes La Belle and Grant, physical culture; Murphy and Barrett, farce; Corby and Burke, Irish comedians.—MAJESTIC (E. G. Davidson, mgr.).—"The Behman" Show company, big business. Show pleasing and well liked. Olio good. FAIRPLAY.

LEAVENWORTH, KAN.

PEOPLES.—Ring and Williams, good comedy

act; Emma Latow, wire, liberally applauded; Claude Austin, juggler, "oil can," big laugh; Brown and Wilmet, fair dancing; C. Dillingham, illustrated songs, good voice.—NOTE.—Al Sardel of Jacobs and Sardel, barrel jumpers, met with a serious accident at the Lyric in Sioux City last Saturday matinee. He was doing a trick blindfolded, two tables high, when a barrel overbalanced, throwing him to the floor on his head and he was unconscious for ten minutes. Cut on head and injured internally. JAMES L. RING.

MARION, IND.

CRYSTAL (J. H. Ammons, mgr. Monday rehearsal 10).—Week 18: Stevens and Keeley, scream; Budworth and Wells, well received; Ed Flays, blackface, very good.—BELL (H. S. Bell, mgr. Monday rehearsal 10).—Weaver, "the sleepy athlete," hit; Gay, "the handcuff king," also hit; Bell and Richards, musical, pleased; Blaney and Vincent, pleasing; Hazel Robinson, illustrated songs, good.—GRAND (H. G. Sommers, lessee).—Sampson and Zaecho, very good; Harry Marville, contortionist, good; Clever Tana, ventriloquist, first class; Innes and Ryan, comedy, good. A new illustrated singer, Blanche Innes, was liked; she has a sweet voice with expression. L. O. WETZEL.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Iola Dodge, singer, fair; The Beatles, hoop rollers and club jinglers, excellent; Don J. O'Nelly, character artist, fair; Mark and Laura Davis, singing and talking, fair. CHAS. E. LACKEY.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 10).—Patty Brothers, hit; Vassar Girls,

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HOUSE (W. S. Clark, mgr.).—Rice & Barton's show this week has a record. Show is bigger and brighter than ever. JOHNSON.

**NEW BEDFORD, MASS.**

HATHAWAY'S (T. B. Baylies, mgr.).—Good bill. Jack Norworth, "The College Boy," is playing a special engagement here this week. His monologue act is original and very clever, though many of his points go past the matinee audiences. Ward and Curran are old favorites here and are going well. Grand Opera Trio, Bowers, Walters and Crooker, Henry Clive, Earl and Bartlett and the De Macos complete an all-around good show. KNOT.

**NEW HAVEN, CONN.**

POLY'S (S. Z. Poll, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10:30).—Hermann, mystified; Rooney and Bent, immensely received; Ray Cox, good; Emil Hoch and company in "Love's Young Dream," laughable; Young and Brooks, musical, good; Jeanne Ardelle, fair.

E. J. TODD.

**READING, PA.**

ORPHEUM (Frank Hill, mgr.).—Jacob and his dog, fair opening act; Majestic Trio, colored entertainers, mediocre; Goldsmith and Hoppe, pleased; Arthur and Mildred Boylan and company, presenting "Jack and Jill," very clever child actors, and pleased; The Lyric Five in the rural playlet "No Place Like Home," ordinary; Sam Collins, the German comedian, in a monologue act; "Bits of Everything," did not seem to please; Delmonte and Lee, sons of Reading, are the headliners and pleased in their aerial novelty, "A Study in Black."—BLIJOU (Updegraff & Brownell; mrs.).—26-28: Phil Sheridan's "City Sports." P. S. Clark's new "Runaway Girls" company, pleased. KELLEY.

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SALT LAKE CITY, UTAH.

OPHEUM (W. L. Jennings, res. mgr.).—Monday rehearsal 10).—Week 17: Latina, physical culture girl, pleased; Donat Bediol and dog, amusing; James H. Cullen, monologue, good; Watson and Murray Sisters, ordinary; Waterbury Brothers and Tenney in "Harmony Island," clever; Lindstrom and Anderson, acrobats, fair.—BON TON (J. H. Young, mgr.).—Monday rehearsal 4).—Week 18: Leonard and Drake, imitators, fair; Fashion Plate Trio, singing, hit; Pollard, juggler, good; Comar and Morell, sketch, pleased; Walter Parks, illustrated lecture on the Klondike, very good; Abbott, illustrated song.

RUFUS D. JOHNSON.

Carter and O'Neill, laughing hit.—NOTES.—Allsky Theatre, Sacramento, opened 19 to big business. This is a new steel building, also on the Empire circuit.—J. J. Cluxton, late manager of the Unique Theatre, Los Angeles, has gone into vaudeville under the name of Cluxton, Richmond and company.—The New Novelty Theatre will be completed in about two weeks. It will be one of the finest vaudeville theatres on the Coast.—Grauman's National is about complete.—The Wigwam opened its doors Monday, Nov. 19, to big business. Monte Carter, a Frisco boy, is playing leading comedy with the Harry James' Travesty Stars at this house.

BERT CHASE.

SAN FRANCISCO, CAL.

OPHEUM (John Morrissey, res. mgr.).—Week 10: Lillian Apel, pianist, very good; Knight Brothers and Marion Sawtelle, dancing, big hit; Sisters Hersog-Camaras, acrobats, good; Lee White, singer, second week, big favorite; Long and Cotton in "My Wife's Diamonds," good; "School Boys and Girls," good; Trovolo, ventriloquial comedy drama, "The Hotel Office," very clever; Kite-Bansal Troupe, good, but not well received.—NATIONAL (Sid Grauman, mgr.).—Week 19: Johnny Daley, roller skater, fair; "Happy Joe" Haggerty, monologuist, laughing hit; Mangan's Troupe, acrobats, fair; Edward Scott, illustrated songs, good; Master Elliott, monologuist, fair; Nugent and Fertig in "The Rounders," hit.—WIGWAM (Sam Harris, mgr.).—Lamont's Cockatoos; Ethel Lawrence, illustrated songs; Little Chick, "looping the loop" on a bicycle, best on the bill; Harry James, travesty, very good;

MOHAWK (Jos. Weber, mgr.).—Monday rehearsal 10).—Lewis McCord and company in "Her Last Rehearsal," very good; The Spook Minstrels, a musical novelty of pleasing character; Rosalie and Doretto in an excellent knockabout act; Eddie Mack, buck and wing dancer, very good; Cecilia Weston, singing comedienne, good; Three Marvellous Heumanns round out an excellent bill.

MARTEL.

SIOUX CITY, IA.

LYRIC (J. E. Jackson, mgr.).—Week 19: Emma La Tow, wire, clever; The Langdons, sketch, good; Ring and Williams, laughing hit of bill; Marriettes, pleased; Leonard and Fulton amused.—FAMILY (Wm. Marshall, mgr.).—Two Sibyls, bag punching, ordinary; Bessie Crawford, singing, fair; Leclair and West, comedy, weak; B. E. Rees, illustrated song, ordinary; Barnes and

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Lavina, feature act, hit.—NOTE.—Fire broke out in building adjoining Lyric Theatre while performance was going on. Geo. Adams, stage manager, prevented a panic.

J. L. KING.

ST. PAUL, MINN.

OPHEUM (Martin Beck, gen. mgr.).—June McCree and company hand out Denver slang which is greatly appreciated. Zazell and Vernon company, splendid; Argrya Kastron, good; Gonzales Brothers, good; Gilligan and Perry, fair.—STAR (J. C. Van Roo, mgr.).—"Miss New York Jr." attraction for week 25, with "Battling" Nelson as special feature. Next week: "Innocent Maids."

ARMORY.—Anna Eva Fay and her company in "Sommonley" week Dec. 3.—GRAND.—Kellar, the magician, offers the St. Paul public his old illusions together with new ones. He is assisted by Paul Valadon. B. F. ROBERTSON.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.).—Monday rehearsal 10:30).—Bill fair. The Baker Bicycle Troupe, pleased; The Three Mitchells, ordinary singers but good dancers; Wylye's Dogs made little impression; Fitzgerald and Gilday, well received; Charlotte Parry and company in "The Comstock Mystery" went big; Nat Haines, scored; Morris Cronin company, jugglers, fair.

SAM FREEMAN.

WASHINGTON, D. C.

NEW LYCEUM (Engene Kernan, mgr.).—Monday rehearsal 10).—Miner's "Bohemians" attracting

large audiences this week. Presents two good burlesques. A handsome chorus of shapely girls. Olive above the average. The "Bohemians" is one of the best shows so far this season.

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WINNIPEG, MAN.

DOMINION (D. Douglas, mgr.).—Monday rehearsal 10).—Burgess, Daniels and Burgess, dancing and acrobatics, good; Joe Goodwin, comedian, goes well; Fred Lennox and company in "On His Upers," show splendid ability; Chavelier Albert L. Guille, tenor, good; Sanderson and Bowman in "Two Theatre Tickets," big hit; Linden Beckwith, singing, popular.—BIJOU (Nash & Burrows, mgrs.).—Monday rehearsal 3).—The Techan Quartet, hit; Martynne in "Anora Borealis Dance" scores big; Jack O'Toole, Illustrated song, well received; Byrone Kenyon Forn, comedy sketch, well received; W. H. Windom, monologue, laughter. S. J. HORTON.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—Monday rehearsal 10).—Mabel McKinley scored heavily. The act took with the ladies. Nina Morris and company in "A Friend's Mistake" was clever. Kenney and Hollis in comedy singing act made good. Kenney is a local man. The Zarnes in an acrobatic act are good. Frank and Byrne Colby in a neat singing act, Besnah and Miller in a musical act, George B. Reno and company in a bright comedy act are all very good.—PARK (Alf. Wilton, mgr.).—Monday rehearsal 10).—"The Colonial Belles" give a good performance. Vulcan, the strong man, is a strong feature in the olio.

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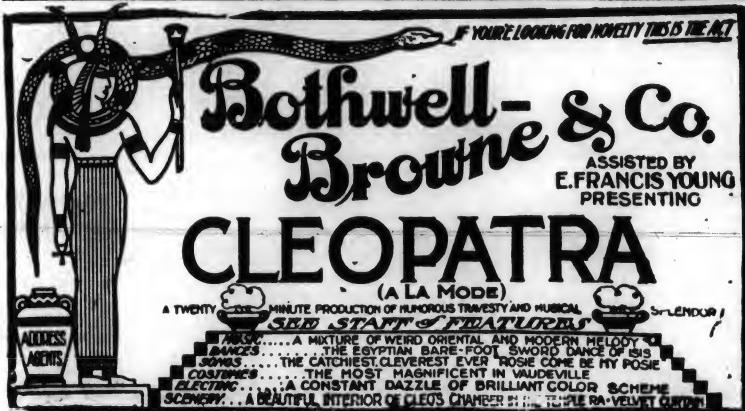
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# VARIETY

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DECEMBER 8, 1906.

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### COMEDY ACTS BOOK WITH WILLIAMS.

A great deal of talk has been current the past few days concerning the Vaudeville Comedy Club, its members and Percy G. Williams.

There are two stories, and it is denied both Will M. Cressy, president of the club, and James J. Morton, its secretary, that the society took any official action in the matter or has any minutes on its book relating to the matter whatsoever.

The first story was to the effect that at a special meeting held Friday night, November 30, at 11 p.m., the Vaudeville Comedy Club voted to offer the acts of all its members to Percy G. Williams for next season before booking or accepting contracts elsewhere.

The other side was that Mr. Williams in conversation with Cressy told the president of the club that were he not assured of contracts for next season, of at least six weeks each, from all members of the Comedy Club, he (Williams) would be obliged to go into the Keith office for bookings to protect himself, thereby eliminating opposition. It is reported that Mr. Williams dwelt particularly upon the position of the artist in that event, and the probable reduction in salary.

To keep Mr. Williams away from Keith the special meeting was called, and members called upon to deliver contracts to Mr. Williams for the time desired next season, regardless of any other engagements.

It was not an official action by the club as a body, but came as a "suggestion" from one or more of its officers. A great number of contracts are understood to have been received by the Morris office for Mr. Williams to date, with very few members of the society yet to be heard from.

This undoubtedly accounts for the rumor during the week that Williams was thinking of going into the Keith office.

The White Rats of America were requested to take up the subject, but declined to give it any attention officially, although presenting the question to all of its members, leaving the rest to their discretion.

### CRESSY DENIES OFFICIAL ACTION.

Philadelphia, Dec. 7.

Will M. Cressy, the Vaudeville Comedy Club's president, when asked regarding the report from New York that the club had pledged its members to Percy G. Williams before booking elsewhere, said:

"The report that the Vaudeville Comedy Club has entered into any agreement for its members to book with Percy G. Williams is absolutely false. What Mr. Williams' plans are or what agreements he may have made with individual artists in or out of the club, I have no means of knowing."

### FRISCO'S ORPHEUM, DEC. 30.

San Francisco, Dec. 7.

The opening of the Orpheum, San Francisco, has been delayed and will not occur until December 30. By September 1 next the New Orpheum in Oakland will also be in operation, giving the Orpheum circuit six weeks on the coast.

### CAHN & GRANT AFTER MORRIS.

Julius Cahn is now carrying his campaign of reprisal into the Morris camp—at least so far as opposition to the Hathaway houses in Lowell and New Bedford is concerned. Beginning Christmas week they will put vaudeville acts in their theatres in the two towns mentioned to get back at Andrew E. Hathaway, who has opened a picture show in a store directly opposite the Cahn & Grant house in Salem.

Edward L. Bloom, general manager for Cahn & Grant, confirmed the above on Thursday. He said: "It is not our purpose to enter into competition with any one who does not interfere with us, but when Mr. Hathaway does so unprofessional a thing he must be prepared to have us come back. If Mr. Morris' office, or any other agent, will not give us our acts, I guess we can secure them direct. On this score I don't think we have much to fear."

### MOZART FINED \$75.

E. E. Mozart, the manager of the Mozart circuit of vaudeville theatres in Pennsylvania, who was convicted recently of assault upon Bert Weston, of Eunice Raymond and company, was sentenced to pay a fine of \$75 late last week. He paid the fine and the incident was thereupon closed.

Mr. Weston takes exception to the wording of the newspaper reports, in which he says it was made to appear that the act had been closed for incompetency. He explains that the act had played all the other Mozart houses and when it came to Lancaster three other sketches had also been supplied for the bill.

### EVA TANGUAY'S DANCES.

Eva Tanguay, now starring in "The Sambo Girl," proposes to bring her semi-delirious dances into vaudeville upon the closing of the musical show presently. She will have several members of the company with her and in all probability will "break in" the act at Utica.

### HEADED OFF FRITZ WILLIAMS.

Just as Fritz Williams was poised to launch himself into vaudeville with a sketch the Klaw & Erlanger people approached him with a persuasive smile and a sheaf of contracts. Consequently Williams' vaudeville tour is all off and he is bound for a term to the "Syndicate."

### LYRIC'S NEW MANAGER.

Cincinnati, Dec. 7.

Ed H. Anthony, who has been the press representative and treasurer of the Olympic Theatre, has been appointed manager of the Lyric Theatre at Cleveland.

### MCKEE RANKIN AND NANCE O'NEIL.

Jack Levy has secured from McKee Rankin and Nance O'Neil the right to offer them for vaudeville. Needless to say, he is doing so.

Miss O'Neil was looked upon at one time in the past as America's future "star" actress. Boston and other cities, even unto Australia, had so acclaimed her—then Miss O'Neil played in New York City.

Mr. Rankin is a veteran at acting, and if time is secured a dramatic sketch will likely be the couple's offering.

### RIGHT AFTER "LIFTERS."

The Vaudeville Comedy Club is hot on the trail of all acts or artists who have "borrowed" material or "lifted" anything from another act that they should not have done.

Two cases lately came up. In a local house an act was using "business" not belonging to it and the manager of the theatre was convinced of the rightful owner.

At Worcester, Mass., a woman had some borrowed dialogue, and a similar process gone through with caused the manager to caution the artiste that she would either have to eliminate the stolen material or close. In both instances the objectionable matter was dropped.

Another case the club has in view is an act not yet produced. After the first of the year or later names of all acts accused of having material they are not morally entitled to will be given to the press at the time complaint is made to the house manager. Just now the club does not deem it advisable to give out names.

### WAYBURN CO. DISCONTINUE PRODUCING.

Ned Wayburn's Vaudeville Producing Company will turn out a new act called "The Pickaninnies' Minstrels" before the first of the year. This will be the last original production of the firm and is made at this time to fulfill a promise made to him by his business associates at the time the company was formed. After the New Year they will turn out no more productions, although it is stated that the concern will branch out in other directions.

Meanwhile it will continue as a corporation managing the acts it has already put on. "The Rain Dears," the Wayburn dancing and singing act, has been booked under the blanket contract for forty weeks over the Keith time next season. The syndicate people have also contracted for thirty-five weeks of "The Futurity Winners" time, with the privilege of renewal.

### STOCK IN ALBAUGH.

The Albaugh Theatre in Baltimore, recently abandoned as a vaudeville venture, is now disposed of by lease to George Fawcett, who will operate a stock company there, opening December 24. The house was offered to Frank A. Keeney, but he would not pay the price demanded. On the other hand, it was only offered for the balance of the season. Mr. Keeney says he will take the theatre provided it is on his terms.

### MORE CINCINNATI VAUDEVILLE TALK.

Cincinnati, Dec. 7.

The Times-Star this week printed a story calling it a "rumor" of a new vaudeville theatre to be erected here on Seventh street to compete with the Columbia. The story said the principal's name could not be learned, although definite negotiations for the site were under way.

Investigation failed to disclose any foundation for the report, and it is not believed that there is anything in it.

### SUNDAY SHOWS ALL RIGHT.

There is a general feeling of relief among theatrical managers over the report spreading about that no further interference with Sunday shows from the authorities may be expected.

Some one in a position to forecast further proceedings in the matter has said that the question of violation of the law through Sunday concerts will be turned over to the Corporation Counsel by the Commissioner of Police for the former's opinion as to the law in the case.

If the Corporation Counsel, through the many intricate points involved, should require considerable time to go thoroughly into the question, say until next June, and the police meanwhile take no action pending his decision, all parties concerned may be contented.

The New York Theatre which closed down its Sunday shows two weeks ago has decided to again open the house, commencing with the last Sunday in December.

### WILLIAMS ENGAGES ANOTHER BAND.

From present indications bands will soon be an established institution in vaudeville. Previously they have enjoyed the greatest vogue at summer parks.

This week Creatore is playing at the Alhambra Theatre, and on Thursday Percy Williams engaged Schilyzoni's Royal Hungarian Band for a tour of his houses.

The organization has about twenty-five youthful musicians and will open at the Colonial Christmas week.

### OLYMPIC STOCK HOUSE.

Cincinnati, Dec. 7.

The opening of the Forepaugh Stock Company, which has held forth at Robinson's Theatre for three seasons at the New Olympic, will occur Sunday. The house was dark this week. What disposition will be made of the Robinson house is still undetermined.

### McCoy AT FAMILY.

D. F. McCoy, former manager of John J. Ryan's Olympic Theatre in Cincinnati, has been shifted to the same position at the Family Theatre in Harlem, a Sullivan-Considine house. He succeeds W. W. Ely.

### GUYER AND CRISPI.

Charles Guyer and Ida Crispi have formed a combination and will open in Pittsburgh on Monday with an amplified presentation of the old Guyer and Daly act. If the team comes up to expectations they will play Paterson and Hoboken immediately afterward and other houses on the Keith circuit to follow.

### LONG TIME FOR MARINO.

A. Z. Marino, the man who permitted himself to be run over by an automobile twice a day at the Victoria Theatre for three weeks, has been booked for twenty weeks over the Orpheum circuit by Martin Beck, opening December 17 in San Francisco.

# VARIETY

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Vol. IV. No. 13.

A new front and back drop are in use at Pastor's Theatre.

Smith and Arado have left the "Trans-Atlantics" and will play Western time.

Ben Kahn, office manager for Weber & Rush, had a baby arrival in his home this week.

Goldie Mohr, she of the rich wardrobe, will play Hammerstein's week of December 24.

Frank Slivers Oakley has signed a contract to appear at the London Hippodrome this winter.

Sam Elton, the foreign juggler, left New York last Wednesday to fulfill foreign engagements.

Beginning to-morrow the Grand Opera House will give two concerts on Sundays instead of one.

Sam Collins will join the J. C. Duff Operatic company on December 24 at Quebec, Canada.

John Scholes and Gertie Bernardo, of the Flying Da Coma Family, were married at Cincinnati last week.

Sam Dessauer, manager of the Murray Hill Theatre, advertised a feature of the show playing there this week by having a man made up to resemble Caruso walk along Broadway with a girl following.

The net profits of J. H. Moore's Temple Theatre at Detroit for this season are estimated at \$100,000.

The "Bon Tons" burlesque show broke the house record at Busson's Theatre, Chicago, last week by \$600.

Charles Devlin, formerly with the "Bon Tons," is now located permanently at Proctor's 125th Street Theatre.

The Rooney Sisters were billed to open the show at Trenton this week and quit rather than assume that position.

The Picchiani Troupe of acrobats was unable to leave to open in London, owing to the illness of two of the members.

Business in the variety theatres this week has fallen off to an alarming degree, generally thought to be due to the coming holidays.

Walt M. Hyde has closed his comedy act "A Load of Hay" and will work alone for a while doing a twelve-minute monologue.

The Three American Girls have dissolved. The act was composed of Marie Therese, Isabella Hurd and Mrs. Hurd's daughter.

Karno's "A Night in the English Music Hall," after playing a return engagement at Hammerstein's next week, will go over the Poli circuit.

Burns and Morris in a new act were booked solid until June by Wesley & Pinus after an appearance at the American Theatre last Sunday.

The White Rats are now located at 1439 Broadway. The society will remain in its present quarters until May 1, when they intend to move.

Juliet Winston, now doing a single singing act on the Keith-Proctor circuit, may go out at the head of the "Postal Telegraph Boys" soon.

Marcel's Art Studies has been booked over the entire Moss-Stoll tour in England. L. Johns, the Stoll representative here, engaged the act.

Ethel Fairbanks, late of the Lulu Glaser "Dolly Dollars" company, will make her debut in vaudeville shortly, under the direction of William L. Lykens.

Mabel Sinclair, the foreign female ventriloquist, will play the Keith time until the spring, when engagements at the Pavilion, London, compel her return.

Martin Beck and J. J. Murdock arrived in New York on Wednesday to book up a lot of material for their circuits and expect to leave town again on Sunday.

Arthur Maitland, for four years the leading man of the Forepaugh stock company in Philadelphia, has entered vaudeville in a dramatic playlet entitled "The Marshal," under the management of I. Kaufmann.

The many stories appearing in the New York dailies concerning negotiations with Count Boni Castellane for an appearance on the stage are made of whole cloth.

Clifford C. Fischer is scheduled to return to America about January 1. Before sailing he intends to establish a London office, sending his brother over to take charge.

"Dick" Staley has a three-act musical melodrama, with five transformations and fourteen musical numbers, which he wishes to place with some Broadway manager.

Work is being rushed on the New Mishler Theatre in Altoona, Pa., which was burned down recently. It is promised that the house will be opened in January.

"The Eight Primroses," the English dancing act of Dolly Bell's, join the "Thoroughbreds" when that show comes to the Eighth Avenue week of December 17.

Charles Acker has retired from the partnership with William Lester, his place in "The Little Immigrant" being taken by John Manning, lately of the Frohman forces.

It is not generally known that P. F. Nash, of the Keith office, is the inventor of what is believed to be a practical pencil sharpener that is about to be put on the market.

Active negotiations are now in progress for the signing of Alex. Carr, of the "Wine, Woman and Song" show, with the Shuberts for a starring tour beginning next fall.

Coram, the ventriloquist, leaves New York the latter part of January, being booked to appear at the Palace, London, February 4. He will return here next September.

Frank A. Keeney gave a champagne dinner to the artists playing his New Britain, Conn., theatre on Thanksgiving. Fred C. Curtis, a former Poli manager, is in charge of the house.

DeWitt C. Young, "The College Boy Juggler," who has played altogether in the West heretofore, claims to have something new in the juggling line and will shortly show it in New York City.

Grace Wilson and company, three people all told, have a new sketch for vaudeville, written by Will M. Cressy, which will probably be first shown on the Keith circuit in about three weeks.

The Four Nevarros, the old trio, now increased to a quartet, opened in Chicago recently with a new novelty wire act and are coming East to show it. Myers & Keller are arranging the time.

Jas. H. Curtin, manager of the London Theatre, received the first prize for selling the largest number of tickets for the benefit to Lodge No. 1, T. M. A., New York City, at the Academy of Music last Sunday. Mr. Curtin has received the same annual distinction for the past number of years.

Joseph Perry, who has been appearing with McWatters-Tyson company, will sever his connection with that company on January 1, appearing alone as a Hebrew impersonator in vaudeville thereafter.

A great many of the big acts in vaudeville will lay off for the week before Christmas, and as business is far from good everywhere managers are curtailing expense by putting in cheaper shows.

Norman, "the Frog Man," is in New York arranging metropolitan bookings. This will be his first appearance in the big city in twelve years, during which time he has been playing in the West.

Chester D'Amon, the mindreader, is said to give an act which is in part responsible for the Fays' hasty decision to visit the other side. At Atlantic City, recently, D'Amon was held over for a second week.

Walters and Prouty, the Hebrew comedians, have in preparation a new act for production in the fall of 1907. It will be called "Back to Guttenberg's." Special scenery and an extra man will be carried.

B. A. Myers, of Myers & Keller, is arranging for a European trip in May, returning in July, when his partner, E. S. Keller, in company with Louis Simon, of Simon and Gardner, will go over for two months.

"You'll Have to Wait Till My Ship Comes In," the latest song written by Ren Shields and Geo. Evans together, will be sung continuously next week at the Madison Square Garden during the six-day bicycle race.

Ferra, a young man not afraid of automobiles, will allow one to run over him next week at the Lafayette Theatre in Buffalo, having been added to the Rose Sydell's "London Belles" company which will play the house then.

Joe Hart's new act "Polly Pickles' Pets in Petland" opened in Atlantic City this week. It carries fourteen people, the characters being made up to represent the animal creations of the Sunday comic sections of the newspapers.

"Mose" Gumble, accompanied by his wife, Clarice Vance, leave for Palm Beach December 31 for a week's vacation. Mr. Gumble is keeping this important trip a profound secret, as he is anxious not to be disturbed with business cares.

Frank Coombs, of Coombs and Stone, is ill of appendicitis in Seattle, Wash. It is hoped that he will be able to pull through without the necessity of an operation. Upon his recovery the team will continue over the Sullivan & Considine circuit.

Frank Mansfield, an amateur sharpshooter of New England, may have a look in on vaudeville. He was discovered up in New England by one of Variety's correspondents, who secured him a date in Poli's, Worcester. The house manager liked Mansfield and sent him on to the New York Keith office with a letter of recommendation.

**ATTACH "INNOCENT MAIDS."**

Milwaukee, Dec. 7.

The Fields Brothers, who left Thos. W. Dinkins' "Innocent Maids" in Chicago, attached the company here this week for \$3,500, claiming salary due for the remainder of the season. Adolph Marks, of Chicago, is attorney for the brothers.

A bond of \$7,000 was furnished by a local surety company and the attachment vacated.

**CLOSING FOR LOUISVILLE.**

Sam Scribner was in Louisville early this week closing the deal by which the Eastern Wheel will acquire a burlesque house in the Kentucky city. Upon leaving Louisville he went across to Cincinnati to attend with Jules Hurtig the annual meeting of the directors of the Columbia Amusement's house in that place. He returned late this week.

Mr. Scribner left last Saturday over the Pennsylvania Railroad. Upon arriving at the Jersey City depot early in the morning he accidentally walked into James J. Butler, president of the Empire Circuit (Western Wheel), reading his (Scribner) interview in last week's Variety. They saluted each other cordially and made the journey together, Mr. Butler returning to St. Louis.

**LONG RUN CHANGES ROUTE.**

The engagement of Mortimer M. Thiese's "Wine, Woman and Song" at the Circle has been extended from four to five weeks to carry it over New Year's. The advance sale is said to reach into the fourth week.

The arrangement which makes possible the lifting of the Thiese show out of the wheel makes it necessary for the shows to jump from Philadelphia to Providence. Miner's "Merry Burlesquers," at the Trocadero Theatre, Philadelphia, this week, are the first to play the revised route. Sim Williams' "Ideals" takes up the "Wine, Woman and Song" time.

**REHEARSED TOO QUICKLY.**

The "No. 2" "Dainty Duchess" burlesque show, prepared by Weber & Rush for a road tour and sent out after rehearsing for thirty-six hours, closed almost as quickly after opening. It disbanded somewhere in the wilds and the firm is so indifferent as to its fate that the exact location is not known.

**JOHN GRIEVES INJURED.**

John Grieves, the burlesque manager who recently retired from partnership with F. W. Stair, of Toronto, in the ownership of the "Parisian Belles," broke his arm in alighting from a train at Rochester on his way here. He went on to Syracuse, where it was found necessary to place him in a hospital for treatment. Mrs. Grieves joined him, taking a severe cold on the trip and is also laid up in the Salt City.

**BENTHAM HAS GOTTSCHALK.**

Ferdinand Gottschalk has been prevailed upon by M. S. Bentham to essay vaudeville in a sketch built on lines which will give him a part similar to that which he created in Amelia Bingham's production of "The Climbers."

**BENEFIT AT THE NEW YORK.**

The benefit for the building fund of the Vaudeville Comedy Club will take place at the New York Theatre Sunday night, December 23.

About twenty numbers will appear, covering forty-five sets in all, besides a twenty-minute sketch by Will M. Cressy called "The Reunion," in which fourteen members of the club will play. Louise Dresser, Mrs. John Allison and Blanche Dayne will also take part in the piece.

The women who are to appear at the benefit will be selected by drawing lots, the applications having been so numerous. It has been settled that Louise Dresser, Rose Stahl and Blanche Ring will offer specialties.

The moneys received will be added to the present fund of about \$7,800 toward a new clubhouse to be located on West Thirty-sixth street.

**WANTED \$1,500,000 FOR CARUSO.**

The Paris office of the Marinelli agency this week cabled to Antone Johnson, acting manager of the New York branch, instructions to secure Enrico Caruso, the Italian tenor, for private entertainments in the French capital. The date was given as December 17 and the dispatch bore the additional information that terms were absolutely of no consequence.

Whereupon Johnson hastened across Broadway and set these facts before Herr Direktor Conried. The impresario smiled his slow German smile and forthwith agreed to let the tenor go. When they got down to terms, however, he chuckled aloud and announced that \$1,500,000 would be about the proper figure. From which it would appear that he has a highly organized sense of humor.

The real reason of the refusal to release the tenor is that the holiday season is coming on apace and also that the Hammerstein opposition is now in the field. To make the engagement Caruso would have to sail December 10 and would not be back until the day after Christmas.

**INVESTIGATED ACTRESS' DEATH.**

Lincoln, Neb., Dec. 7.

Following the death here of Mrs. J. R. Burgess, who has been playing in short character sketches in vaudeville with her husband under the name of Mr. and Mrs. Danny Mann, an inquest was held. This was due to suspicions held by the authorities. The post-mortem was demanded by her husband and brother.

The verdict of the medical experts who made the examination was that death had been due to natural causes. A further investigation, however, has been asked by Mrs. Burgess' relatives. The actress was a member of a prominent family in Haverhill, Ohio.

**CRESSY WRITES EARL'S SKETCH.**

Will M. Cressy has delivered the manuscript of "The Man from Worcester," the sketch in which Virginia Earl will be seen about the first of the year. It will include probably five people and will have its first hearing in one of the Keith houses. Cressy has also finished and delivered the sketch in which Aubrey Boucicault will essay the two-a-day presently. Boucicault's play, "Greater Love," closed in Chicago several weeks ago and his forthcoming vaudeville appearance was announced last week in Variety.

**LEGAL DECISION UPHOLDS ASSIGNMENT.**

In a decision handed down Monday Justice Davis of the Supreme Court in this city created a precedent and established a legal principle having vital bearing upon contract relations between authors and producers of vaudeville acts and sketches.

The point is this, that when an author sells or gives the production rights of his work to another, the second party may assign, sell or transfer such rights to another and the transaction shall be legal so long as the assignee or purchaser fulfills the conditions of the original contract.

The case at issue was an argument upon an application by E. E. Rose for an injunction to restrain Otis M. Thayer from continuing to produce his (Rose's) play "A Square Deal." Herman L. Roth appeared for Thayer.

Rose's contention was that whereas Victor M. Shafer, the original producer, had disposed to Thayer of his production rights, which he held under a contract with Rose, at a receiver's sale, the contract had been abrogated.

Justice Davis decided in favor of Thayer, denying the injunction. The scope of this decision is of course somewhat narrowed by the fact that it applies only to cases in which the original contract between author and producer does not carry the specific stipulation that the right of production is not transferable. In such case the sale or assignment of such license would constitute a breach of contract and the agreement would thereupon become void.

**DOLAN & FULLER.**

A new business firm has been formed through the association of James F. Dolan and Dolan & Lenharr, with Mart M. Fuller for the purpose of representing the Halley Land and Improvement Co., real estate operators with large interests at Harrison-on-the-Sound, New York.

Mr. Fuller has retired from the stage and will give all his time and attention to the business, making his headquarters at the offices of the company, 104 East 125th street. Mr. Dolan will continue to play in vaudeville with his wife.

Dolan & Fuller, as the firm has been styled, will promote the interests of the land company among professionals mostly.

**ASK KENNEDY AND ROONEY BACK.**

Kennedy and Rooney will play the Novelty, Williamsburg, next week, taking up the time they abandoned to make their short trans-Atlantic trip. The foreign agents have offered them an opportunity to return to London to show their act in a smaller theatre than the Alhambra. The team will go providing the agents "square" the managers on the other side whose time they cancelled.

**NO CHANGE IN BOOKINGS.**

Des Moines, Ia., Dec. 7.

M. J. Karger, manager of the Empire Theatre, denies the truth of the report that he has or intends to change his bookings from the International Theatre Company to the William Morris Chicago office.

The Fays (John T. and Eva) leave today for England.

**WANT TO SUE RYAN.**

Several artists who hold contracts calling for service at one or another of the vaudeville houses formerly called "Ryan's" at Cincinnati, Cleveland and Erie are proposing that a meeting be held to devise ways and means to compel fulfillment of the agreements.

Richard F. Staley, who has had a week at Cincinnati cancelled, is anxious to have the movement started, and several other individuals have expressed a similar desire.

It has been openly said that should any suits be commenced under the Ryan contracts the defence will be the "Sunday clause," calling upon the artist to open the week's show on a Sunday.

At the Morris office it was stated that the contracts did not specify Sunday as the opening day, but said "on or about," leaving that technical loophole. An inspection of a signed Ryan contract revealed that, while the words "on or about" were printed in the document, they had been crossed off, leaving Sunday as the definite date of opening.

Another clause of the contract calls for "seven days' work" and fourteen shows, leaving no other construction possible than that Sunday is intended.

The artists concerned will probably have a legal opinion as to their chances for success in a suit before any action is brought.

**TO "CIRCUS" BODIE.**

Dr. Walter Bodie, the English "healer," will come over here in March under the protecting wings of Mark A. Luescher, who will manage the Doctor for Al H. Woods. A sensation is predicted for him. An effort will be made to secure either the Metropolitan Opera House or Madison Square Garden for the exploitation of Dr. Bodie. After his New York appearance the Englishman will travel, appearing at the convention halls in the outside towns.

Bodie first came into public attention when, according to the account that comes from the other side, he entered a public hospital and "healed" a patient there whose case had been given up by the most eminent physicians of the English capital. He afterward printed the names of the physicians who had passed the case up as helpless. A number of these medical men sued him for damages, but the "miracle worker" won.

**\$5,550 BILL.**

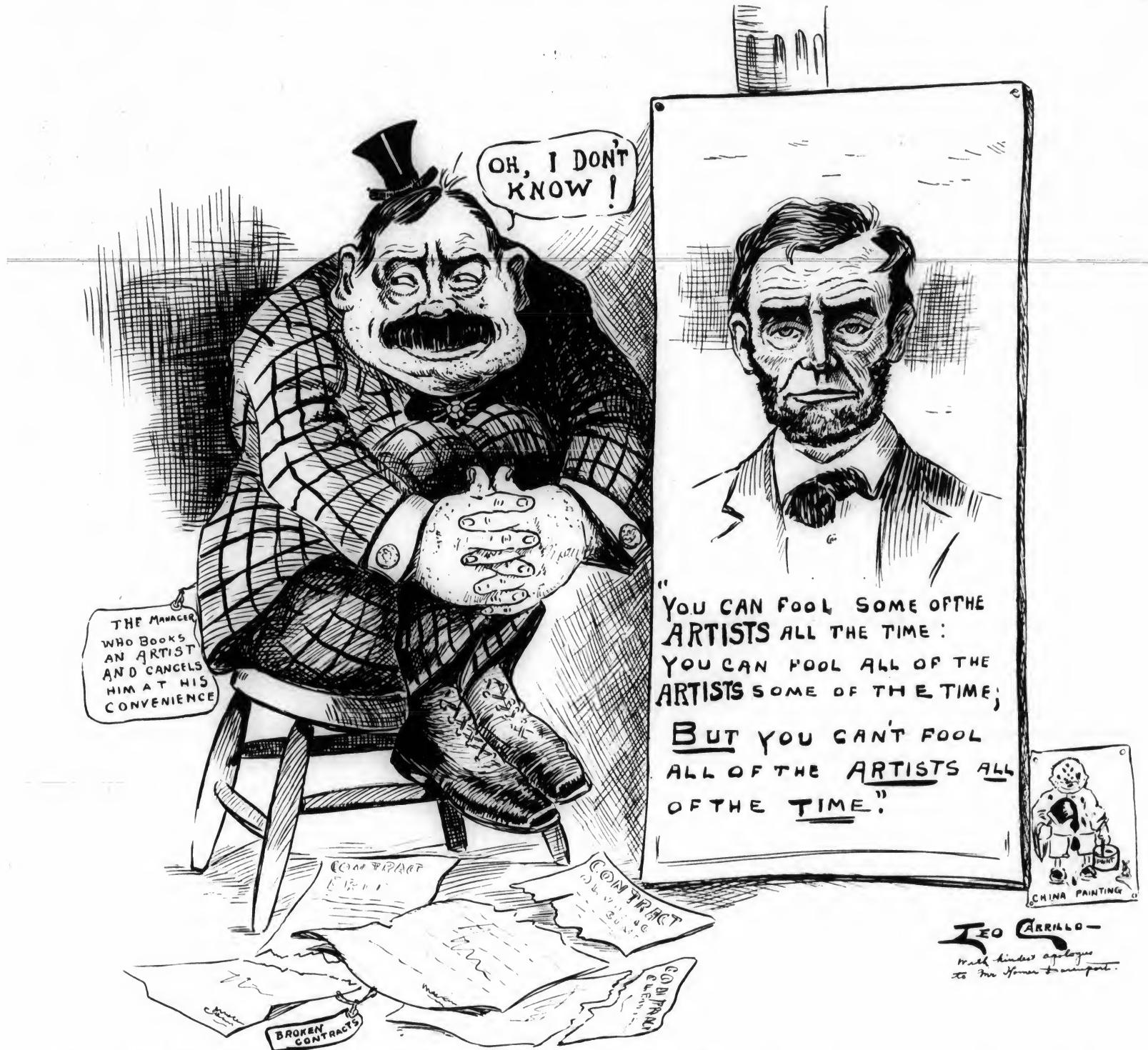
Boston, Dec. 7.

The "American" prints under a heading of "Frenzied Vaudeville" the following list of acts (with weekly salary) playing at the Orpheum this week:

Manager David Robinson of the theatre is quoted as saying that this is the largest salary list ever paid by a vaudeville manager—at least in Boston:

Albert Chevalier	...\$2,000
The Great Lafayette	1,800
Billy S. Clifford	350
Maude Lambert	250
Linton and Lawrence	350
Olympia Quartet	250
Barber-Ritchie Trio	250
Kronemann Brothers	250
Vitagraph	50
	\$5,550

# LEO CARRILLO'S CARTOON OF THE WEEK



## FIGHTING NEWSPAPER.

Detroit, Dec. 7.

One of the humorous happenings of the present theatrical season here is the fight between the "Evening Times" and the theatres. The newspaper "roasts" every show and bill playing the city, excepting at the Crystal Dime, which advertises in its columns.

According to the "Times," the Crystal has "the" show of the universe, but Detroit still wanders in to see the others, once in a while.

## SHANNON'S NEW PARTNER.

Owing to the decision of Sam Sidman, formerly of Sidman and Shannon, to retire from the stage and to enter a commercial business, a new partnership has been formed to go on with the German comedy sketch "The Astrologer." The new member is Joe Kane, who was last season with Max Rogers in "The Rogers Brothers in Ireland" and until a week ago the principal member of E. E. Rice's vaudeville version of "The Girl from Paris." The partnership will be called Shannon and Kane.

## MACY WON THE RAFFLE.

The point about this story is that James J. Morton is not as sore as he might be. He has the comforting thought that two others "got it" worse than he did.

He and Carlton Macy took chances on a suit case valued at \$150 and fitted with all the requirements of the travelling man. The tickets ran from 50 cents to \$5 and in the drawing Morton selected the check that cost \$4.08. Macy's selection carried a 55 cent penalty. Of course, Macy drew down the prize.

## MARTIN WANTS VAUDEVILLE.

I. M. Martin, manager of Chester Park at Cincinnati, has been in the city this week. While here he secured an option of ninety days from William Morris for the booking privilege through the Morris office for Cincinnati, should he decide to operate a vaudeville theatre in that town. At present Mr. Martin has the remodeling of a large hall in mind.

Fred Brundt, director of the Kitamura enterprises, has returned from Europe, where he was for two months.

## NEW ACTS NEXT WEEK

Alice Hollander, Union Square.  
 Elsie Fay (Reappearance), Colonial.  
 Nettie Carroll, 23d Street.  
 Bertie Herron, Pastor's.  
 Bowers and Curtis, Pastor's.  
 Kimball and Lewis, Pastor's.  
 "Polly Pickle's Peta," Keeney's.

Charles Warner and Co. (3).  
 "Heard at the Telephone" (Dramatic).  
 14 Mins.; Three (Interior).  
 Colonial.

For his first American vaudeville appearance Charles Warner, the English legitimate actor, is presenting at the Colonial this week his original one-act dramatic sketch "Heard at the Telephone," first shown here in vaudeville by Charles Leonard Fletcher (with Mr. Warner's consent). The Englishman carries a company of three, laying the scene in the apartments of a young couple at whose house he is to stop for the night, his suburban home being too far distant to attempt the trip in the storm. After a late dinner he is called up on the telephone by his wife and explains to her that he will be unable to leave until the first train in the morning. Inquiring for the children, and after hearing a few domestic details, the telephone conversation is ended. While speaking with his hostess the bell again rings and the wife at the other end of the line expresses alarm over suspicious noises heard on the outside of the house. From here on Mr. Warner carries the house with him to the intense finale, where he draws a vivid picture, through ejaculations, of the experience his wife is going through, the intruders having entered the house. Up to this point Mr. Warner had not gripped his audience, who could not get in sympathetic touch with his fears. The consummate art required to carry the complete story from his end of the phone secured ready recognition, but it was only when he experienced the anguish of helplessness over the possible fate of his loved ones that the auditors were moved, and this final scene brought the actor numberless curtain calls. The playlet is more adapted for the evening than matinees. Of the unnamed support, the woman looked pretty, with three or four lines to speak. The man in evening clothes seemed lost, both to his part and setting. A servant's role is also in the piece. Mr. Warner is a vaudeville success, but no sensation.

Sime.

Jack Lorimer.  
 Scotch Comedian.  
 20 Mins.; One.  
 Colonial.

Jack Lorimer may be professionally termed a "knockout." He is appearing at the Colonial Theatre this week on his first visit to America. Mr. Lorimer is a Scotchman and dresses as such, with songs sung in the dialect, not laid on too thickly. He is also an exceptional dancer, both eccentric and "loose," but withal he is a comedian; with comedy of a character and quality both new to this side. In the opening selection "Three Jolly Companions" Mr. Lorimer appeared as what is probably in Scotland a tramp. The second "Curly Dog" was sung in boy dress, while the third song, the title unknown, had a melody almost identical with that of "Old John Brown." At the con-

## NEW ACTS OF THE WEEK

clusion of this Mr. Lorimer showed his dancing; also the control he has over his voice, impersonating a child and again doing a "kid" in the encore selection "Daddy's Been Away," which was not cared for by the audience, who had applauded continuously for two minutes before the Scotchman consented to respond. Lorimer may have on Monday night mentioned Clayton Kennedy, of Kennedy and Rooney, incidentally. If so it was a curious coincidence, for Mr. Lorimer resembles Mr. Kennedy in dancing and method the most closely of any American comedian. With a larger stage space the dancing could be shown to better advantage.

Sime.

Willie Edouin.  
 Impersonations.  
 28 Mins.; Three (C. D. F.).  
 Hammerstein's.

It is about five years since Mr. Edouin played in "Florodora" at the Casino. His present trip is a vaudeville one and Hammerstein's has the first week. Mr. Edouin's "impersonations" consist of character studies, possibly, of types strange to this country, and with that in the consideration, counting also the what seemed interminable long time given to each, it caused little surprise that the Hammerstein audience received the English artist on Monday afternoon rather coldly. The preliminary introduction to the actual work which was to follow; the lapsed novelty of "making up" on the stage; the idea carrying so much repetition in the dialogue of the characters, and the improbability of both the characters and dialogue utterly ruined Mr. Edouin's chance for American success. Mr. Edouin's act as given at Hammerstein's on Monday will not do over here. He undoubtedly discovered that himself before he reached the end of those awfully long twenty-eight minutes.

Sime.

Coram.  
 Ventriloquist.  
 18 Mins.; Three (C. D. F.).  
 Hammerstein's.

After a tour of the Orpheum circuit Tom Coram, an English ventriloquist, makes his first local appearance this week at Hammerstein's. Not only does Coram have to stand comparison with Arthur Prince, formerly accepted as the Prince of Ventriloquists, but he takes equal rank with that artist and in certain points excels him. Prince has the advantage over Coram in some particulars and no choice between the two is left. Both are ventriloquists of the first grade; both have keen sense of humor and both excite the admiration and amusement of their audiences. Coram is a wonder with his "dummy." That of Prince's appeared "real," but Coram's automaton seems to be living. The talk runs mostly to arguments between the two, and the "dummy" smokes a cigarette while his handler does the same. One portion where the figure expectorates might be severely criticised did not Coram prevent that by cleverly making the criticism himself upon the stage. Nothing better in the ventriloquial line than Coram's singing through

rapidly until the girls, spinning dizzily, whirl in wide circles.

Rush.

Mildred Stoller.  
 Impersonations.  
 18 Mins., One.

"Paris by Night," Murray Hill.

Miss Stoller is presenting for the first time this season an olio act made up of impersonations of actresses, with the Adolph Zink scheme of moving picture scenes from the dressing room showing the changes between waits. This portion is more interesting than Zink's through a woman being the centre. Two colored assistants in the dressing room lend comedy to the pictures, which are given too much time, Miss Stoller's four impersonations requiring eighteen minutes. Fay Templeton, Vesta Victoria, Lillian Russell and Eugenie Fougerre are successively reproduced. Of these that of Miss Russell stood out clearly, while that of Fougerre was the poorest and should be taken off. Marie Dressler would be a good substitute for it, Miss Stoller being of a size to give a good account of herself as that comedienne. The spotlight should be used on the Russell impersonation, if not on all, and announcement made by card instead of Miss Stoller personally informing the audience after each of the next. A large handsome woman, with more than ordinary ability as an impersonator and a flexible voice, Miss Stoller has an act suitable for vaudeville.

Sime.

The Rowlands.  
 Acrobatic-Equestrian Act.  
 10 Mins.  
 Hippodrome.

Seven people are involved—three men, three women and a boy. All enter on a coach drawn by four horses. The women wear elaborate street toilettes and the men frock coats with silk hats. While the coach circles the ring two of the men and a like number of the women do some fair acrobatic work, later going to high-school riding. The act is a novelty.

Rush.

Una Clayton and Company (2).  
 "What's In a Name?" (Comedy).  
 24 Mins.; Full Stage.  
 Pastor's.

For the first local showing Una Clayton and company are appearing at Pastor's this week with a sketch below the calibre of the players. It is on the mistaken identity theme. "Papita" is a horse's name, but the wife (Una Clayton) believes it to be the name of a rival for her husband's affection. From this misapprehension arises the comedy of the piece. Jacques Futrelle is credited on the program with having written the sketch, but one of this nature needs simply to be placed together. There is a handsome-looking Scotch collie used for a couple of simple tricks, and Marie Gebhardt plays in an uninteresting style the part of the sister. Miss Clayton and Mr. Morey assume the comedy, doing well enough in a follow-the-manuscript manner, although toward the end Miss Clayton gives a short "doll" act of no little merit. She has a prepossessing manner. Mr. Morey seems capable. "What's in a Name" will do, possibly, in a mild way; it can not hope to secure big time

Curzon Sisters.  
 Aerial Novelty.  
 7 Mins.  
 Hippodrome.

The Curzon Sisters have an act that should be in constant demand. The girls, both decidedly attractive in appearance, enter in street attire. A beam, perhaps fifteen feet long, is lowered from the flies and the girls are raised fifty feet in the air suspended by their teeth alone. The gowns are dropped by pulling a string, leaving the young women in knickerbockers. At the finish the beam is revolved

or money, and it would be advisable for Miss Clayton to secure another piece having more solidity, better comedy and at least some originality.

*Sime.*

Max Tourbellon Troupe.  
Bicyclists.  
11 Mins.; Full Stage.  
Hammerstein's.

After a season with the Wallace Circus this foreign act is making a New York appearance at Hammerstein's, playing the city for the first time, excepting a week at Hyde & Behman's. There are six in the troupe, three boys and three girls, although one of the "girls" is open to suspicion as to sex. They work slowly, although seen at the first performance, and the questionable girl does most of the attractive work, among which is included some bicycle jumping after the style of Ralph Johnstone. The finish is spectacular and the act furnishes a pleasing closing number.

*Sime.*

The Baggesons.  
Comedy Juggling.  
14 Mins.; Full Stage.  
Twenty-third Street.

"The Funny Waiter and the Juggling Waitress" is the program description and both adjectives are accurate. The man is a clever pantomimist, winning laughs at the opening without horseplay. He makes use of the fiypaper stunt, although he has ability enough to get along without resorting to such old business. A good deal of the act consists of crockery smashing, in which he has several novel and screamingly funny tricks. The woman does more work than usually falls to the female in this sort of an act and gets away with it nicely. The Baggesons are reappearing in this country, after having opened at Fifty-eighth Street last week.

*Rush.*

Brockman and Boyle.  
"Are You Happy?" (Comedy Musical.)  
14 Mins.; Full Stage; Close in One, 13  
Mins.

Pastor's.

Two of the former members of Brockman, Belmont and Boyle, James Brockman and Charles H. Boyle, are together for the second week, having opened down East somewhere. Talk, singing and piano playing by Brockman are the component parts. The finale where Boyle does a skirt dance brought a couple of recalls and would seem to indicate that the more grotesque and ridiculous the sketch were made the more laughs it would bring. Both dress in evening clothes, Boyle having a comedy makeup, and the title is explained once during the act, where one remarks to the other, "Are you happy?" It is really a question which should be addressed to the audience. Brockman's piano playing and singing counts several points, the men are working well together, and after one or two old-timers in the joke line have been replaced the sketch will be in good shape.

*Sime.*

The Darrows.  
Shadowgraphs.  
11 Mins.; Full Stage.  
Pastor's.

Mr. and Mrs. Stuart Darrow are devoting all stage time now to shadowgraphs and silhouettes, appearing at Pastor's this week with a new set of that order. Both

work together in making the figures on the sheet, and this plan affords a wide scope for effects and comedy. A new idea in presenting silhouettes of well-known people is ingeniously shown, and the act as it stands has the beginning of a first-class comedy offering. It might be lengthened out a trifle and attention given to comedy only in the shadows. It might also be well to reverse the present layout, presenting the silhouettes first and closing with a strong comedy finish. The light now used seems extra-strong and is plainly seen through the sheet from the front.

*Sime.*

Dill and Ward.  
Songs and Dances.  
10 Mins.; One.  
Pastor's.

Charles Dill and Emily Ward are probably from the West. This is their first appearance in the East, as far as known. Both dance and sing, as duettists and soloists. The girl makes one change from an ugly red spangled dress to a pretty pink costume, with a corsage of brilliants sewn on, giving a glittering effect under the spotlight. The singing and dancing runs a trifle above the average, the pair look well and should gradually work themselves into a position of importance.

## OUT OF TOWN

Preston Kendall.  
"Across the Lines" (Protean).  
25 Mins.; Full Stage.  
Orpheum, Minneapolis.

This former member of "The Shepherd King" company has written a talky melodrama around the seven characters he assumes. Mr. Kendall appears as a Southern planter, a Union soldier, a Confederate, a miserly old man, an old maid, a young girl and a negro servant, making each of the eleven changes necessary to the play in from three to seven seconds each. Some are remarkably rapid, although in others he adopts the device of appearing between portieres, allowing his dressers to finish their work while he makes his first speech. Probably the most puzzling makeup is that of the negro, for which he appears to have an entirely new method. The act, while several minutes too long, has been very well received here.

*Chapin.*

Jack Mason's "Chicklets" (5).  
"Girl Act."  
Full Stage.  
Orpheum, Allentown, Pa.

The act is composed of Kathrine Daly, Lulu Wells, Laura Lyman, Flossie Wilber and Harry Pilcer, formerly with Max Witt's "Sophomores." Four songs are given, in three of which pretty dances are introduced, and the other, a "sleepy" selection, is sung by Pilcer, seated on the end of suit case in the centre of the stage and is the best of the act. The costumes are tasteful and a change is provided for each song. The girls dance well and make a splendid appearance.

*Mack.*

Lizzie and Sallie Daly.  
"The Golden Butterflies."  
15 Mins.; Open Full Stage; Close in One.  
Auditorium, Lynn, Mass.

Two settings are used in this act, the first being that of a military camp. One

of the girls dances in military costume, during which a drop is lowered and moving pictures of battle are used. The setting for the second scene is a design of huge butterflies and webs. Both the girls dance in gorgeous butterfly costumes, closing in "one." Notwithstanding the evident need of rehearsal, the audience liked the act very much.

The Allen-Mueller Co. (3).

"The Haunted Cave."

25 Mins.; Full Stage.

Colosseum, Newark, N. J.

The Allen-Mueller company are new in this line and are new in ideas as shown in "The Haunted Cave." Special setting with mechanical and electric effects which are carried were worked smoothly, and the abundant silent comedy interspersed provoked steady laughter. The act as a whole proved the hit of the bill. A. D. Allen and Ed Mueller, together with Lou Conway, formerly of the Juggling Ashtons, handle their respective pantomimic roles well and the act will go.

*Joe O'Bryan.*

## NEW HOUSE IN NEBRASKA CITY.

Nebraska City, Neb., Dec. 7.  
The Idea Theatre, a new stopping place on the Jackson circuit, opened in Nebraska City to packed houses Monday. The first week's bill is as follows:

Ring and Williams, farce by the Idea Stock company, Claudine Riley, trick concertist, Baby Dee, illustrated songs and moving pictures. James L. Ring is manager.

## ROOSTER COSTS 27 WEEKS.

York, Pa., Dec. 7.  
John C. Crighton, who presents a troupe of trained roosters in vaudeville, lost one of his birds this week. Mr. Crighton claims that owing to the death he will have to cancel twenty-seven weeks, it requiring that much time to properly train a rooster for the stage.

## ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.  
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Brooklyn, Dec. 4.

Editor Variety:

In reply to the challenge of Chas. Fimberg to dance against me I wish to state that I have never met defeat by any dancer, and as for Mr. Fimberg, I have never heard of him. No doubt he is looking for a reputation. The public would not be interested in a match between us, as it would be a foregone conclusion that Fimberg would meet defeat.

*Louis Epstein.  
"The Original Lemon Kid."*

Editor Variety:

Permit me to acknowledge on behalf of Mrs. Harry Richards a service done both my client and myself by your valuable paper. Mrs. Richards, who is in circumstances almost destitute, has brought an action to compel her husband, a vaudeville artist, to contribute to her support.

Our best efforts to locate the defendant and serve him with the proper papers had failed, the husband playing somewhere in

## CLOSED THROUGH NEGLECT.

Smalstig, a Danish illusionist, played the Family Theatre on East 125th street last Monday afternoon for a trial performance, having been booked for the week. He was closed after the first show and claims that had he received proper attention from the stage hands his act would have been successful.

His complaint in this regard appears to be supported through an offer made by another illusionist of \$25 weekly for the use of Smalstig's two tricks.

## ALVIENE'S GRADUATES BUSY.

Among the manifold activities of the Alvien Institute are announced these openings and bookings:

"Pierrette's Follies," a one-act operetta by Claude M. Alvien, to open in London in December; Harry Creston Clark, a pupil of the institute who took Carter De Haven's place with "Dollie Dollars," will presently do his specialty in vaudeville. Other pupils who have been booked by the institute are: Aiken Brothers, fourteen weeks; Hughes and Hughes, eight weeks, and Rita Ru Mell, a toe dancer, who will presently be seen in New York with a novelty act. Fay Stanhope, also of the Alvien graduates, recently made her vaudeville debut as partner of J. Francis Dooley.

## HAS ANSWER FOR BELASCO.

Marion Russell, author of Violet Black's new sketch, is waiting for David Belasco to set up a "howl" that "Tekla, the Half-breed," as the sketch is named, was copied from his "Girl of the Golden West." In such case Miss Russell is prepared to return with the assertion that she submitted the playlet to Belasco and received from him, September 16, 1905, a letter saying Belasco could not use it. Miss Russell incidentally remarks that "The Girl from the Golden West" was not produced until December 17 of that year, and that the third act of the drama has striking points of resemblance to Miss Black's sketch.

the West. A short news note setting forth these facts published in your paper had the desired result.

Mr. Richards, who is in San Francisco, read the item and immediately forwarded to Wellman & Wellman, a New York firm of attorneys, a letter instructing them to accept service on his behalf and appear for him in the trial of the suit.

The distance which separated Mr. Richards from New York and the speed with which the news reached him is a remarkable tribute to the success of your paper.

*Herman Roth,  
Attorney.*

Philadelphia, Dec. 4.

Editor Variety:

Kindly contradict the report that I intend to give up my part, "Desdemona," with McIntyre and Heath's "The Ham Tree" to enter vaudeville. I am perfectly satisfied with my present arrangements.

*Belle Gold.*

**WINTERGARTEN "SOAKING."**

In an account received over here of the list of expenses rendered an American act playing the Wintergarten at Berlin recently it would appear that either the Wintergarten employs the highest salaried workmen in the world or have acquired a habit of "trimming" artists who play that house.

A charge of \$30 for fireproofing scenery was made. The actual expense of the work would have been about \$5. Thirty-five dollars was charged for "electrical fittings" and other smaller charges amounted to \$28, all deducted from the contracted price.

**TROUBLE OVER COMMISSIONS.**

There is a heated argument on between the booking offices of William Morris and H. B. Marinelli in the matter of commissions for booking Mrs. Langtry for six weeks in the Williams and Proctor houses. Pending a settlement Morris is withholding \$700, commissions due the foreign agent on other business for several weeks past.

To offset Morris' claim the Marinelli people assert that under the agreement by which Morris placed the Jersey Lily the commission was to have been split between the actress' London agent and themselves, Morris having no part in the profit.

The amount involved is \$360.

**BENTHAM VS. LEVY.**

Ever since "That Quartet" played the New York Roof last summer M. S. Bentham has made strenuous but ineffectual efforts to collect from Jack Levy half of the commission which Levy received for booking the singers. Bentham poses as the house agent and alleges that not only is he entitled to but was promised his share. This Mr. Levy denies, claiming he booked the act directly with the Roof managers, not through another agent, and under the circumstances fails to "see" Bentham in the matter.

Mr. Bentham wrote "That Quartet" the other day offering ten weeks time, ignoring Levy's position as exclusive agent for the act. The singers forwarded the offer to Levy, who promptly indited a stinging epistle, accusing Bentham of an endeavor to "steal" his act. The battle is still on. The amount involved is about \$100.

**MAKING A "MONKEY" OF CARUSO.**

Fanny Rice has just had completed six dolls for an entirely new series of her cabinet caricatures. One, which is expected to prove uproariously funny, is a burlesque impersonation of Caruso. Miss Rice is preparing to have two sets of dolls so as to change her repertoire for the second week of her stay at each of the houses on the Western Orpheum circuit.

**NEW "RUBE" QUARTET.**

Under the management of Wm. Josh Daly "The Country Choir" will open at Fall River, Mass., on December 17.

Fredericka Raymond, formerly with "The White Cat," is the soprano, while the others have all been soloists in Broadway productions.

**MULTUM IN PARVO.**

No act of this name appears in the open time books of the agents, but if it can be located the Land of Promise is open to its members. For their services are required by the manager of Rockford Gardens, near Kingston, Jamaica, West Indies, for a season of four to six weeks. If you don't believe it, witness this letter, written to Maurice Boom by the manager of that munificent institution:

Dear Sir—Kindly let me know what chance there is of getting a small vaudeville troupe to come down here for a season of, say, four to six weeks at our park.

I should like, say, three girls and two men. The girls must be good looking, good singers and dancers, with elaborate costumes and a repertoire embracing the newest things in both singing and dancing. They should also be capable of taking parts in farces and other comical turns. The men also should be capable of singing good songs, principally comic, be instrumentalists, jugglers and do legerdemain, besides comic turns generally. In short, I require "multum in parvo" and would be willing to pay salaries aggregating \$100 a week for the five people. . . . If you can put your hand upon such a combination please let me hear from you quickly.

The picture of the manager swelling with importance as he casually "mentions \$100" is an edifying one, so "Multum in Parvo" please write.

Boom made reply that he had never heard of five people being "required so short" before and added that he was not running a bureau for Chinese contract labor.

**MISS ENGLETON "THE PERFECT WOMAN."**

Reata Winfield has resigned the star role in Al H. Woods' forthcoming production of "Nellie, the Cloak Model," at the request of the management. Woods is having a somewhat strenuous time in securing a striking woman who can, in addition to filling the physical requirements, act a little. Vivian Blackburn was tried out and even Frankie Bailey given some consideration. At last accounts Mr. Woods was endeavoring to corral Nan Engleton and if the monetary inducement is sufficiently alluring he will probably close with her for the part.

**"ABRAHAM LINCOLN" READY.**

Benjamin Chapin, carrying a company of nine people, will open his vaudeville season with his condensed version of "Abraham Lincoln" at the Colonial Theater December 17, with the remainder of the Williams circuit to follow. The piece was to have had a preliminary canter at the Doric in Yonkers for the preceding week, but Henry Myers and Max Hart, who is booking the act, could not agree on terms.

**SUES FOR \$5,000.**

The papers have been served upon Cooper, Kendis & Paley in an action brought by Maurice Shapiro for \$5,000 damages, alleging breach of contract under an agreement of sale.

The firm admits its members signed a memo of sale, but claims that, inasmuch as no money passed at the time, valid consideration was not received and the agreement is not binding.

**TRANSFORMATION COMING.**

Staley's new transformation will open at the Colonial March 4. It carries 3,500 pounds of baggage and five people. It will come to New York direct from Vienna, afterward returning to London preparatory to a South African trip.

**REMOVED HANDCUFFS UNDER WATER.**

While playing Detroit last week Harry Houdini, the handcuff expert, after insuring his life and without informing his family, undertook the perilous experiment of jumping into twenty feet of water from Belle Isle bridge with double manacles on his wrists. The feat was undertaken as the result of an argument which came up in the theatre. The bridge at the point where Houdini took the plunge is twenty-five feet above the river. The handcuff manipulator had no protection except a length of rope tied about his waist. The handcuffs were supplied by the local police and two officers placed them on Houdini's wrists, while newspaper men held the keys.

After the plunge Houdini remained submerged a few seconds, then floated on the surface face down so that his struggles could be observed. Suddenly one arm shot up free of the 'cuffs. A big crowd watched the exhibition, which was a big winner for the Temple Theatre, where Houdini was playing.

The bridge jumping feat followed an occurrence at the theatre the night before, when it took Houdini an hour and thirty-five minutes to release himself from a pair of handcuffs placed upon him by a local police officer. The officer afterward admitted that the handcuffs had been tampered with.

**TRUTHFUL JACK NORWORTH.**

Jack Norworth played New Bedford recently. Yesterday he was sitting in the Breslin cafe with the Von Tilzers and several other friends when William L. Lykens stopped at the table.

"Now, tell me plainly if your act is a hit—yes or no," he said jocularly to Norworth.

"In cities, yes. In New Bedford, NO," answered Norworth.

This is said to be the first recorded case where an act has admitted that it did not "knock 'em off their seats." Norworth gets the diamond belt in the Free and Accepted Descendants of George Washington, Class A.

In about six weeks, after his present contract with the Shuberts expires, Mr. Norworth will star in "The College Boy Detective," written by J. Rush Bronson.

**SUNDAY SHOWS AT LINCOLN SQ.**

Walter J. Plimmer, booking agent for the Western Wheel, has entered into an arrangement to book Sunday night vaudeville shows at the New Lincoln Square Theatre, the recently opened house of the Shubert Brothers at West Sixty-fifth street and Broadway. The first bill will be given December 16 and the series will run, it is promised, for the remainder of the season.

**WORK ON NEW THEATRES STARTING.**

Milwaukee, Dec. 7.

The new building in course of construction on Third and Wells streets for the Star Theatre is reported to be rapidly assuming shape. The tenants in the three buildings which are to be torn down for the erection of the New Majestic are vacating and the wrecking company will presently take charge.

**SOME SMALL TALK.**

By BURT GREEN.

The strict enforcement of the Sunday laws have handed many a laugh to the wise ones who are "on" to the vaudeville game around town. At the Third Avenue Theatre last Sunday there was a very zealous officer on duty. When Fred Gray, of Gray and Graham, appeared the officer made for the stage and, going to one of the wings, yelled to Gray, "Take off that coat or I'll run you in." Fred did so. Then the officer said, "Off with the hat." At this Fred became angry and he stripped down to his undershirt and trousers. After wiping off his makeup on the table cover he turned to the cop and said, "There, are you satisfied?" and he went on with his act.

Bert Howard and his petite wife Leona wish to announce that, although they were on quite early this week at the Fifth Avenue Theatre, they almost made a hit. —Canden papers please copy.

Jack Norworth, "the college boy," was horribly bitten by an English walnut on Monday after the matinee at Hammerstein's.

Sydney Grant, Lee Harrison and Dave Lewis are members of the Comedy Club, and one of the club's stringent rules is that the material of its members shall be respected. These three, however, tell the same joke—the one about the umbrellas. I have been wondering what would happen if the three monologists were on the same bill. Who would tell that joke?

At a table in Zeimer's restaurant one night this week four artists (May Orlotta, Minnie Leroy, Cliff Farrell and Fred Taylor) were telling how they lost their fortunes. As it is always interesting to know what people do with their money, I will leave you to judge which one had the best excuse. May Orlotta financed a "rep" show. A small Maine town saw her financial finish. Minnie Le Roy was with a farce-comedy whose members had entirely forgotten salary day. Minnie sent home for her savings and bought out the show. In two weeks, etc. Fred Taylor lost his on the wrong horse. He still believes his system, if properly played, the correct one, and Fred is saving up for another try. Cliff Farrell owns an automobile and keeps it in New York. He never will be out of debt.

It is unusual for a vaudeville gathering to go into ecstasy over anything, but Creatore and his music had them standing up at the Alhambra this week. At the close of his appearance I looked at my watch and Creatore had occupied the stage forty-eight minutes. You must take off your hat to a caterer who dishes you up a treat like this and at the same time pray that you never have to follow it on the bill.

George Evans, the "Honey Boy," remarked to friend at the stage entrance of the Fifth Avenue Theatre one day this week who intended waiting for George and asked how he was to know when he (Evans) had finished: "If you see a big crowd leaving the theatre, I'm on—and so is the audience."

# Shows of the Week - - - By Rush

## THE BRIGADIERS.

Beginning with reasonably fair comedy and dressing of the worst the show reverses itself and rounds up about 10:50 with attractive stage pictures and probably the poorest comedy work that has been shown in the city to date. One of the most agonizing moments of the whole proceeding was that in which Tim Healy, Bernard Williams and Nellie Burt dealt out a fearsome bunch of canned humor. This was toward the end of the afterpiece and followed a first-rate single bit by Jack Symonds. Symonds gives promise of being able to make good, but he did not come up to breathe until the show was more than half over.

The prime defect of the offering is that the first part closes almost before it has begun and by way of filling out the required time the afterpiece has been extended almost beyond human endurance. This was amply demonstrated by the restlessness of the audience and the number of people who left the theatre long before the end.

The necessity of killing time is doubtless responsible for much of the ancient stuff that is introduced. There are moments after ten o'clock in which it seemed that the comedians must be "faking" their lines, so bad were they.

A pretty chorus does something toward making the show possible, but their efforts are only half effective because of the poor dressing that has been provided them. The opening number discloses the girls in cloaks and in the exigencies of chorus evolutions quite the most delirious color combinations result. A military number in the first part also showed careless costuming. Later on a pretty costume was shown in a military number, led by Nellie Burt in blue tights, and the final brought the girls out in "pick" dress that passed.

There are possibilities in the song "I Love Them All," but Williams does not realize them. A spotlight should be used here on a darkened stage.

Tillie Cohen and Gladys St. John helped with a passable singing and dancing specialty. With the exception of Nellie Burt they were the only women principals who were noticeable in the proceedings, and their names were bunched with the chorus on the program. The olio is considerably below the average.

The Mullini Sisters open the vaudeville part with an ordinary musical act. Lester and Moore in second place did a good deal to enliven the occasion with a dancing and knockabout sketch. William Lester, who in the pieces was swamped under a hopeless part, was genuinely funny in tramp makeup, resembling that of Bailey and Austin. He had the right hobo voice and his lines were bright. Comedy "props" helped him to the favor of the gallery and Miss Moore's dancing was liked.

Sherman and Fuller did fairly with comedy acrobatics. The clown is funny at times and the straight man has an excellent trick in a leap across six chairs to a handstand on the table.

Jack Symonds was billed for the closing olio place but his specialty was moved into the afterpiece.

## WINE, WOMAN AND SONG.

M. M. Thiese's "Wine, Woman and Song" show presents an embarrassment of riches. The offering has little resemblance to a burlesque until very late in the proceedings; in fact, it has little resemblance to anything else, being unique in any class.

Alexander Carr opens up a new line of characterization and demonstrates the abiding principle that burlesque audiences are endowed with a delicacy of comprehension and keenness of perception for which few have given credit. Indeed, the whole show goes to corroborate this same observation. It was hardly to be expected that the clientele of the New Circle, where the show is now playing (for a four weeks engagement), would be on speaking terms with Maude Adams, David Warfield, Fay Templeton and the other stage celebrities, but they caught the spirit of Mr. Carr's and Bonita's excellent impersonations completely, and laughed more heartily at the clean, bright fun than they would at all the suggestive talk a burlesque show ever used.

There is a start of surprised delight at the rise of the curtain when a singing organization of unusual volume and quality displays itself. From that on the entertainment is a series of pleasant shocks, not the least of which is Bonita's mimicry of stage people. She has the real gift of impersonation and in voice inflection and gestures approaches perfection. Her "Lillian Russell" made a beautiful stage picture.

Mr. Carr held up the mirror to the original "Music Master" with surprising fidelity and developed quantities of delightful comedy from the characterization. Allan Coogan as George M. Cohan was excellent in makeup and action, beside contributing a decidedly good wooden shoe dance, and Charles Raymond as the tough vandevillian from the "wild and woolly" made the type as real as George Ade did in his "Fables."

In all the singing numbers strength was added by the presence of six men, Hearn, James Mullen, Charles Raymond, Allan Coogan, Sid Fern and Sam Liebert, and one of the prettiest, fastest and most skillful pony ballets the season has shown.

The olio is one of unusual strength. Raymond and Clayton opened with a particularly bright line of talk and a song or two. Miss Clayton is pretty.

In "The End of the World" Carr creates a Hebrew type which offers him unlimited possibilities in further development. The sketch is an oddity and altogether escapes classification and analysis. In itself it is rather crude in plot and a bit dull in action, but Carr makes it wonderfully interesting by pure force of his methods and personality.

Bonita in a prettily dressed singing specialty backed up by the pick of the pony ballet has an excellent voice and made her "coon" numbers go with snap and dash.

Fern, Hearn, Liebert and Mullen did "roughhouse" quartet work with agreeable singing in places as well as holding up the ensemble numbers in both pieces.

"The Millinery Maids," the burlesque, got the company back to burlesque methods with everybody in the familiar sort of roles and the girls in tights.

## TWENTY-THIRD STREET.

## HIPPODROME.

Oyez, oyez, good people. In their exposé of The Fays, Granat and Herbert are actuated by motives of pure philanthropy and altruism utterly disassociated from anything resembling designs upon the Keith-Proctor payroll. All of which is adequately set forth in diction of Johnsonian simplicity by Chauncey Herbert after "The Phays" have used up about forty minutes of the audience's time in an exact duplication of the original act. It is then that Granat tells the audience that his object in presenting "Flamaturgy" is to destroy the public's childlike faith in his former employer which has worked deep injury to the minds and nerves of trusting women.

It must be admitted, however, that Granat and Herbert are working their act much more smoothly than when it was last seen. In addition they have secured unto themselves new evening clothes, although Mr. Granat persists in wearing a white lawn tie with his dinner coat. The feature may be responsible for increased attendance noticed at the beginning of the week.

The Bessie Valdare troupe of bicyclists at the closing end of the bill are working with even a higher degree of speed than before. They have a pretty new costume for the opening and after a quick change appear in the neat gray and green that has always marked them as a well-dressed organization. The smallest member rides with dash and spirit, which with her petite beauty makes her an important feature of the act. The girls have some striking formations in the team work and the two and three high tricks look decidedly well.

Harry Tate's "Fishing" was the usual big laugh winner at its first appearance in this theatre. The English act opens up a vein of broad humor that is away from the hackneyed vaudeville type and gives us a pleasant variation from the familiar.

Mr. and Mrs. Mark Murphy make "The Coal Strike" an immensely amusing number. Mr. Murphy is an altogether delightful Irishman and holds to a good quiet method until his change to grotesque dressing, and Mrs. Murphy does more than play mere "feeder."

The Baggesons (New Acts) were in the difficult position of following "The Phays" first part and William A. Inman with his excellent Irish characterization in "Recognition" did very well in a fairly important position.

Delphino and Delmora open the bill with what they choose to call a "clever comedy musical offering." The offering has comedy of a sort, but the pair would do well to leave the verdict to the audience. The humor is largely made up of a grotesque dressing and a papier-mache head with electrics in the eyes and nose. The best was a Roosevelt impersonation by the man accompanied by a hideous musical arrangement of bells.

Whatever Dave Lewis has to say is funny, but he is sadly in need of a new line of talk. Most of it has to do with well-worn themes, although several topical bits, one touching the popular matter of Caruso, caught solid laughs.

The circus events in the big amusement place are pretty well subordinated just now by the newness and novelty of the two spectacles which precede and follow. The seven acts are crowded into an hour or less.

Powers' Elephants lead off with an act almost unchanged from last year. The animals work smoothly, without delays, and the "comedy" catches laughs. A considerable amount of the work has been shown in vaudeville by Eph Thompson's herd. "Hip," the baby elephant, makes an interesting feature of the act, working a number of amusing tricks that would be impossible for a full-grown animal.

The Four Holloways, wire act, the Dollar Troupe and the Patty-Franks, the two latter acrobatic, were on the stage together. The Dollar Troupe and the Patty-Franks occupied opposite ends of the huge stage and kept their work running pretty even, frequently using the same tricks simultaneously.

The former had a little the best of it in the dressing, and the presence of the woman in the organization gave them an added interest. They are using several excellent feats employing the youngest member, one, a twisting somersault into a two-high being particularly striking, and another, a double from the basket to a two-high, winning applause even from an audience distracted by divided attention. Their work with the "springboard" was liked also.

The Patty-Franks, six men, showed clean, fast tumbling and acrobatics with a number of capital formations and smooth team work, but both acts were hampered by the shortness of the time allowed, being compelled to rush their work to get through in something like nine minutes.

The Holloways held over after the exit of the acrobatic troupes. The audience liked the work of the woman best, although the three men had not a few striking feats, both singly and in combination. The woman carried the burden of the act and made an excellent close with a bicycle riding trick.

The Rowlands, a novelty act, showing high-school riding and acrobatics, Herzog's Performing Stallions and the Curzon Sisters, aerial novelty, are under New Acts. All three have been working with circuses and are seen in New York for the first time.

In "Pioneer Days" and "Neptune's Daughter" the Anderson-Shubert people have outdone themselves. The Western spectacle abounds in the dramatic and picturesque and makes a worthy successor to "The Raiders," while the second piece is a triumph of mechanical skill and stage management. Popular interest, of course, centred in the spectacle of beautiful mermaids rising from a sea of real water without a suspicion of dampness in their curls, but the gorgeous colors and intricate ballet effects of the finale indicated the work of a genius quite as worthy of attention as that which conceived the air-pressure system that saved the mermaid's curls.

# Shows of the Week

**COLONIAL.**

For some unknown reason the business at the Colonial Theatre fell away off last Monday night, after a packed house at the matinee when the weather was against a good attendance. It could not have been on account of the bill, and it would not be fair to insinuate that Watson, Hutchings and Edwards in "The Vaudeville Exchange" were accountable; still it is about time a new sketch was procured, and no one should realize that more than the trio themselves, Percy Williams aiding. The piece draws laughs; its rough and crude humor must, but if the management would sit in the orchestra during a few performances, the adverse judgment of the regular patrons as freely expressed would offset the loud laughter of a few, and likely prevent the "old act" being demanded any more, if a new one were in readiness.

Smith and Campbell have all new matter and songs, and it's funny, especially the tangled talk. They so tangle the conversation, without dialect, that it is difficult to believe that either follows a manuscript. A stone post would have to laugh. Better "straight" men than Smith seldom play in New York vaudeville houses, and Campbell ably takes care of his end. The encore might receive some attention. It drags toward the finish.

The strength of the bill followed the intermission, with Jack Lorimer leading. He with Charles Warner is under New Acts. The La Tour Sisters in a neat singing number which would increase in value were they more stylishly dressed opened the program. "The Tennessee Students" (colored), with Abbie Mitchell, the act shown by Ernest Hogan on Hammerstein's Roof last summer, met with a good reception through Miss Mitchell's singing and the dancing of the boys, not forgetting the real "coon" song voice of a girl with an always smiling face.

Henri French has worked his diversified act around until he is now giving a first-class show. Two new disappearances have been placed in. One is a bear and the other he calls "Jack the Ripper." Both are well and speedily worked. French is a splendid performer on the single bicycle wheel and has pleasant manners, besides plenty of grace to win the favor and applause of the women particularly. The juggling occupies its former location, but the impersonations have been scissored altogether.

An acrobatic quartet, three girls and a boy (Dankmar-Schiller Troupe) closed. The youngest girl is the best acrobat. One does hand balancing while supporting herself by head and feet upon the tops of two chairs that surpasses anything in that line. Holding the lightest girl in her outstretched hands, she gradually allows her arms to fall beyond her head until they are almost parallel with her horizontal position. The strain, although the girl is light, must be terrific, made further so by the awkward position on the chairs. The boy is a good tumbler, but heavy on his feet, a fault with all. Some excellent hand balancing of the Stein-Erretto order is also shown.

The Four Gregoys will open in Amsterdam next March and are booked abroad until 1908.

**HAMMERSTEIN'S.**

If Jack Norworth, "The College Boy," had had his "gang" with him last Monday afternoon there would have been "some doings" at Hammerstein's. At five o'clock from a poor position Mr. Norworth made a clean run down the field through a crowd of headliners and scored a goal with his songs and patter that won for him the most applause of the afternoon.

Six single numbers in succession served to give the bill a draggy look Monday, although as a matter of fact the performance was not over until 5:30. Bessie Wynn, Willie Edouin, Coram and the Max Tourbellon Troup are under New Acts. Daisy Harcourt was billed, but owing to illness her engagement was placed forward one week.

What is almost a new act is the musical specialty of Snyder and Buckley. With the exception of some of the old business revised, little remains of the old offering. The beer drawing from all available points has been cast away. The conducting of the orchestra by Snyder has been given up for the finale; opening now instead with the conductor made up as a messenger boy, fireman, soldier or trolley conductor; it isn't made positive what is intended. As a laughmaker the new venture does not equal the old yet, Snyder not seeming as funny. The finale is novel, with comedy effects, and this especially will be worked out for plenty of laughter. "Tell Me, Pretty Maiden," has been placed on the shelf, but "Mascotte" remains. Mr. Buckley retains the drum. It must be to give a versatile appearance to the setting. The present act is too long. It runs twenty-four minutes and should be chopped down.

Cinquevalli makes his reappearance. He is juggling as gracefully, with some added pretty work with the billiard balls. The comedy of his assistant is becoming a strong feature of the act. The boy is a first-class pantomimist, prone to overdo his "mugging" but losing no opportunity for a laugh.

"The Blackbirds" of Leona Thurber were lively under Miss Thurber's direction and the three Dalton Brothers opened the show with acrobatics.

Jack Lorimer, the Scotch comedian, who made a successful debut at the Colonial Monday, will hold over there next week, giving another act. Mr. Lorimer will play two weeks at each of the Williams houses. His present contracted time over here is twenty weeks.

Cliffe Berzac's (Woodward's) Seals were wanted for the Wintergarten in Berlin to open December 16, but owing to failure to leave Pittsburg in sufficient time to make the boat connection it can not.

Mattie Vickers, who starred in "Dutch" character roles for several years, is in town looking for vaudeville time in this vicinity. She has played a few dates in the West already and announces her intention of sitting in the vaudeville game for some little time.

It is said that the Keith office has thirty-one acts walking the streets this week but drawing salary, owing to the change of policy in a number of its houses.

# By Sime

**PASTOR'S.**

The bill runs heavily at Pastor's this week, and although Gracie Emmett (the headliner) in "Mrs. Murphy's Second Husband," closed the show, it was the correct position for the sketch, as it left the audience in a pleasant frame of mind, something several of the earlier acts had failed to do.

There exists no question about the laughing possibilities of Miss Emmett's farce. The lines are bright, the action quick, characters drawn for comedy only, and the supporting company passes through safely. What it would amount to, though, without Miss Emmett, her brogue and personality is not difficult to determine.

Jones and Walton followed the headliner on the program and the rural piece they are playing called "Our Country Cousin" runs twenty-two minutes, with Miss Walton making a change from an elderly woman to a girl, about six feet tall, with short dresses, and were this not sufficient the girl dances. Mr. Jones plays a "rube" in a go-as-you-please style, but created no laughter of account. The sketch may find room on certain circuits.

St. John and LeFrevre sang and danced, while The Darrows, Dill and Ward, Brockman and Boyle and Una Clayton and company are under New Acts.

The Kalinowski Brothers, who replaced the Three American Girls, played a return date, giving excellent hand balancing. No prominent comedy is attempted, but some good acrobatic work with feats of strength are shown. Why one curls his mustache to represent a distinguished German waiter isn't told, and if both were clean shaven they would look better on the stage.

William Casper and Mabel Clark call their "turn" in "one" "Just Kidding the Girl," and it may be true. Casper has a first-class comedy makeup, seems capable of handling talk and comedy, and should have a male partner. Miss Clark wears a pink dress.

Wygand and Delmont are musical and one dresses as a comedian, while "two comedians" are announced. Jokes are told, but they didn't sound like it at Pastor's. If any one in the audience had not heard them before it was not evident. The comedian might be able to make a better impression with some other material, and as any old thing was selected for the talk department it would have been as well to have taken something nearer up to the present day. The "straight" man has considerable to learn.

DeChant with fox terriers opened the bill. He has three dogs, without the act showing up in any way. A backward fall from a high pedestal gives a good finish, but the animals have nothing to do with this part of the performance.

The musical show "Zig-Zag Alley," in which Jolly Zeb and Zarrow were seen two years ago, will probably be taken off the shelf and used in burlesque next year.

Marie Gordon, with the "Yankee Doodle Girls" last season as a principal, and who retired from the stage at the close of the burlesque year, has signified her willingness to come back into the "merry-merry."

**STOOD BY CASEY.**

Last Saturday morning, bright and early, H. H. Feiber, the Keith foreign agent, read Variety. Mr. Feiber makes it a point to say he does not read Variety, but that's another story. This has to do with Feiber, Alice Hollander, the foreign artiste, and P. J. Casey, of the Morris office.

In the last issue of Variety appeared a story of Casey's courteous attentions to the foreign singer in distress. Mr. Feiber read and Mr. Feiber thought. Mr. Feiber knew Casey and Mr. Feiber thought—perhaps, oh, perhaps, it was all a scheme to "steal" his act, Miss Hollander having been booked over here by Feiber for the Keith office.

Mr. Feiber called on Miss Hollander directly. He told her about the article, and also with a horrified expression informed the young woman that Mr. Casey had called her "Peaches," leaving the inference that "Peaches" was some horrible term. Miss Hollander knew not "Peaches," but she did know Casey, and sweetly replied to Feiber, "Well, if Mr. Casey said it it must be so."

## HOOKED BUT NOT LANDED.

Clara Thropp and Lydia Dixon, the latter former leading woman of "Checkers," who recently entered a partnership and will show their new sketch at the Doric, Yonkers, Monday, are torn by conflicting emotions. Certain emotions are likewise surging in the breast of William L. Lykens, but he preserves a stony silence. It happened thus:

When the Misses Thropp and Dixon had their offering in shape to offer to the agents they worked their way through the burglar-proof portals of the Keith agency and laid their goods at the feet of Phil Nash and D. F. Hennessey. They sent the pair to talk it over with Lykens. Due arrangements were made between agent and artists and the girls departed with the assurance that time would be laid out as soon as might be.

Miss Thropp had played the Morris time and after the Lykens conference it occurred to her that she might drop into the Holland Building agency quite casually and without knowledge that she was committing *lese majeste*. When she left she carried a contract to play the Doric.

"This vaudeville thing is so puzzling. I don't know what to make of it," said Miss Thropp when the delicacy of the situation was explained to her. Which observation is little balm to the soul of the Lykens member.

Robert E. Irwin, formerly of the Irwin-Luescher corporation, which held the management of the Albaugh Theatre in Baltimore for a time, has decided to abandon vaudeville altogether, having found it too complex. Mr. Irwin will resume his former activity among legitimate theatricals.

Harry S. Sanderson, the agreeable gentleman whom every one seeks when calling at Pastor's, had a touch of the hives this week. Out of pure consideration for Mr. Sanderson, who is highly esteemed, no artist tells any joke containing the word while the itching continues.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

### CHICAGO, ILL.

VARIETY'S Chicago Office,

70 S. Clark Street.

SID J. EUSON'S (Sid J. Euson, mgr.)—There are a few things revealed in glittering surroundings by "Vanity Fair" this week that give credence to Manager Manchester's strong inclination toward extravaganzas, as displayed by him in the previous show bearing his trademark. It recalls to memory the reign of spectacular burlesque at times. There are two complete changes in the first part—"On the Fall River Line," a farcical absurdity which strives for spectacular effects alternately without obtaining the desired results at any time. The comedy is not enhancing its quality. The "bed scene" is overdrawn and a portion of the business, where the two comedians resort to "Patsy Bollvar" mischief, should be eliminated. It is nauseating to the better class burlesque audience and too absurd. The piece is credited with much liveliness and the efforts of John Conley and Jack Sheppard in Irish and Dutch parts, who inject a lot of ginger in the decrepit and rapid elements that served in the past. The slapstick had its conventional introduction but not carried to overburdened repetition. There is plenty of dash and animation and if the material allowed full scope for the development of ability displayed by the company the performance would reach the forty position occupied by others seen here this season. The five English Musketeers in sword combats and the medley of operatic airs, finishing with "The Light Cavalry," shows good judgment and proved an exceptionally strong and attractive finale. The closing burlesque, "Our Georgia Rose," has an inconsequential plot and ancient theme, but somewhat modernized and renewed with vigor, giving Belle Wilton, Anna Arline, John Conley, Jack Sheppard, Fred Reed and the Wangoodie Four the centre of prominence. The first verse in the recitation should be left out entirely. The changes of costumes, while not frequent, are handsome in design, especially the pink tights and wigs, showing exquisite richness in effects. The ensembles are numerous and numbers well arranged. The chorus shows training and there are several good-looking girls in the contingent, particularly one tall prepossessing blonde with heavy dark pompadour hair was more diligent in the evolutions than her associate clowns. The olio is rather long and introduces Anna Arline, a petite and dashing young woman, who with her pleasing manner and nimble dancing should easily find way in vaudeville. The "business" of allowing herself to be dragged in the boxes and kissed is probably going a little beyond the limit of general propriety. Sheppard and Ward can improve their act with more up-to-date talk. They can do much better. Belle Wilton and Musette Sutherland, assisted by a dozen girls, appears in a spectacular singing specialty entitled "Butterflies and Daisies," showing a pretty background and transformation drops. Danith and Jones start in with a very old joke. The straight man needs better dressing. The change to Roman dress is not feasible in the conglomeration of travesty and the hit of modern melodrama loses its value in the ancient costume. They have the correct conventional idea but can improve vastly. With good methods they should remedy the weak points in material and dressing. Reed and Shaw furnished the most interesting olio number with gymnastic feats, combining muscular strength and dexterity. Some of the tricks are clever and the portions of intermingled comedy enter properly without taking up unnecessary time. Wangoodie Four in "The Darkey Dancing Master" have about the best colored act of their kind seen in burlesque. The comedian is unassumingly funny. The act pleased and brought encores.

FOLLY (John A. Fennessy, mgr.)—When T. W. Dinkling relinquished his rights in "The Baltimore Beauties" two weeks ago and transferred the management of the show to Alf. G. Herrington, it was necessary to organise a new company, all the principal members of the old having left. The hasty action of Mr. Herrington in his attempt to fill the week at the Folly as scheduled, with a company put together in less than a week's time, was deplorably evident on Sunday night; therefore any adverse criticism to which the show was susceptible on its opening night might be accounted for satisfactorily. There are some things, however, in the show that years of rehearsal will not improve, and the sooner the changes are made the better. The performance opens with "Tucker's Farm," a senseless concoction of mistaken identity ideas scattered around a dilapidated satchel which involves the possessor and others in complication. The idea is similar to the one which furnished the "Golden Crook" with a first part, seen earlier in the season. There is lack of precision in the action, evidently due to insufficient rehearsing. The material is tedious most of the time and shrouded the auditorium with a gloom that extended to the last row in the gallery. The closing burlesque, "The Hello Girl," is meaningless in purpose and drags along through forty minutes, interrupted occasionally by a musical number that gives relief. The "sissy" part should be cut out altogether. There is one bright spot on the stage. It is Margaret King, whose chief qualifications are her good looks and vivacity. Had she occupied the stage oftener, perhaps, the audience would have evinced more enjoyment in the performance. The balance of the company includes Ed B. White, John A. Lovely, George Hoyt, Franklin Battice, Wm. Boyd, Fred Sidonia, Lily Sidonia, Rolla White and Edna Matthews. They would probably become more prominent had they other material and opportunities. It is almost impossible to judge ability in this show, although several nondescripts possess it. The costuming is not at all satisfactory.

tory. There is very little difference in the several changes, the material being colorless and of cheap sort, excepting the red and blue husar suits. The chorus can boast a few comely and youthful girls. The others seem to have passed the middle age and are of various sizes, from the tall and slender to the thick and short. There is considerable screeching in the singing and the choruses show lack of proper training and carelessness. The olio starts with Boyd and Lovely in a pot-pourri of talk that is insignificant. The Sidonias have a fairly good quality of comedy in their specialty and they pleased. The comedy boxing act of Ed B. and Rolla White aroused some of the pugilistic enthusiasts and received a good round of applause. Franklin Battice sang several songs and Margaret King won decided favor for her singing specialty. The Flying Valentines in a casting act proved the strongest feature. The show as a whole is definitely weak. With probably one or two exceptions it is not near as good as the poorest seen here this season. Mr. Herrington evidently understands the necessity of immediate revision, and would do well to start from the beginning, not overlooking some of the principals as he goes along. He may yet have a good show.

TROCADERO (I. M. Weingarten, mgr.)—The "Bon Tons," with "La Domino Rouge" as an extra feature, proved one of the best attractions of the season. The splendid equipment formerly used by La Belle Danse is shown to excellent advantage and the dancer has already demonstrated sufficient ability to pose as a successor to the original.

NOTES.—The Empire Theatre, St. Paul, has not changed hands or style in performances. Sam Fink has a fourteen-year lease on the place and is doing so well with burlesque and vaudeville that the policy will continue under his management.—Carlin and Otto have finished their time on the Orpheum, Kohl & Castle and Anderson circuits. They are now in the East and open on the Keith time shortly.—Mr. and Mrs. John T. Powers are presenting a comedy sketch entitled "The Players," which is in demand in the midwest west.—The "Parisian Belles" broke the record of the Folly in receipts last week by \$308. It was the largest week the State street house had since it opened with burlesque.—Reba Donaldson, the character dancer, is preparing an elaborate act for parks next summer.—The "Baltimore Beauties" gave two performances at the Soldiers' Home, Milwaukee, Saturday.—Fred Zobiede opens on the Orpheum circuit at Salt Lake City, December 17, for the fifth time.—Young Brothers left the "Bon Ton" and will go in vaudeville for the balance of the season.—Among those who participated in the vaudville entertainment given by the Elks were Paul the Mystifier, Robert Whithier and company, Howard and Rutherford, Nohlette and Marshall, Fred Zobiede, Bohemian Trio, Caesar and company, Joe Whitehead and Misses Griserson, Lazar and Lazar, Berry and Berry, Sadie Helf, Morgan and McGarry and Olive Vall. The performance lasted five hours.—Paul Stevens, of the "Dainty Duchesses" company, contemplates vaudville next season. She has an act in preparation.—A new string of houses known as the Empire circuit has been started by A. P. Glenn and J. C. Woolf, of Galesburg, Ill. The first theatre opened at Marshalltown, Ia., Saturday and the other at Fort Madison, Ia., will run in line today. The third house will be linked to the chain at Sterling, Ill., about January 1. Others will be added during the coming year. Vaudeville and moving pictures will be given.—Chas. J. Burkhardt and Dave Ferguson intend to invade the summer parks as a team when the regular season closes.—Ed Rush, of Weber and Rush, was in the city all week, staging the "La Domino Rouge" number which is now the feature of the "Bon Ton" show. The dancer who assumed the title of "The Girl with the Red Domino" is assisted by a number of the most diligent girls from the chorus.—Lang and Barbour, the vaudville agents, have acquired for the "Horse Shoe" circuit a number of theatres controlled by the following: Fisher & Goldsmith, Western & Burns in California, the Adonis Crystal, and Jackson theatres in Colorado, and the Panatage houses in the Northwest. Mr. Lang personally interviewed the managers and investigated the theatres during his recent trip west, and declares that in a few months his agency will be in a position to give artists forty-three consecutive weeks.—Harry Rose, business manager of "Miss New York Jr." company, while at St. Paul last week, was presented by Battling Nelson, who was featured with the show, with 100 shares of the "Battling Nelson Gold Mine" stock, which is said to be held high in intrinsic value.—Somers and Law will return to vaudville next season. They have been offered time on the Orpheum circuit.—A meeting of the State Fair Associations of America was held at the Grand Pacific Hotel this week for the purpose of arranging attractions and signing dates. Every State fair was represented there. The executive committee were the guests of F. M. Barnes.—Alf. H. Herrington, manager of the "Baltimore Beauties," left for Scranton, Pa., suddenly to settle an insurance claim. His hotel burned down two weeks ago and the complications arising from the fire were such that the company wired him to come on or relinquish the amount he says will cover the destroyed property.—Wm. Boyd and John A. Lovely will leave the "Baltimore Beauties" Saturday. They joined the company here last week. Several changes will be made before the show opens in Milwaukee Sunday. A new first part, entitled "Yankee in Cuba," has been written by Joe Oppenheimer, who will stage the piece. Murray J. Simons and Marion and Pearl have been engaged to augment the company.—Oliver C. Patten finished his time on the Sullivan-Considine circuit and will soon start over the circuits booked through the Western Vaudville Association.—Sam Goldie, manager of the "Bon Ton," claims record business at the Gayety, St. Louis, and Euson's, Chicago.—John C. Rice and Sallie Cohen will play the Orpheum circuit following the three weeks in Indianapolis, Cincinnati and Louisville.—John M. Nash, of the Nash circuit in the Northwest, and Manager Kobold of the Dominion, Winnipeg, Canada, were visitors here this week.

### PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.)—Monday rehearsal 9:30).—Four out of fourteen acts on this week's bill are familiar to Keith's regular patrons. Three rank among the feature numbers, while the fourth cuts down the average for excellence. Master Gabriel and company presenting "Auntie's Visit" for the first time is the recognized feature. Portions of "Buster Brown," the early version, and "Little Jack Horner" (the late lamented) furnish the story to introduce Gabriel and his dog "Spike," the latter impersonated by George Ali. These two carry the sketch through to any success that may be credited to it, the balance of the company being merely fillers-in. The sketch was a hit. Joseph Hart has evidently wasted a lot of time putting "The Electric Crickets" on the stage. Aside from the attractive appearance of a group of well-shaped girls and the singing of Norma Seymour and W. N. Cripe the act shows nothing to warrant consideration as a first-class novelty. A novelty was shown in a cycle wire-walking act that was well worth while as an attraction. John and Louis Boiler, who recently closed with the Barnum & Bailey Show, were seen for the first time here. They open with some ordinary riding and then go to the tight wire, executing a number of difficult feats with extreme cleverness, one or two being very showy. The wind-up is a somersault on wheels from an incline almost identical with that used by Ralph Johnston, and equally as well done. The act was a strong card. Will Cressy and Blanche Dayne repeated an old sketch "Grasping an Opportunity" and were received with the same old warmth. Julian Rose retells many of his old stories and sings one or two new parodies. Polk, Collins and the Carmen Sisters brought their banjos back and a change of program for each day. They still stick to "William Tell" and "Poet and Peasant," but deserve thanks for but one affliction. Teo Brooks, Lambert and Ten Brooks repeated their familiar musical act and met with success. Josephine Newman and company offered a new sketch which could well be spared. Chali Saunders pleased with his sketching. Alexis and Schall, Jack Lyle, the Holdsworth, Saona and Von Kline and Gibson made up the early portion of the entertainment, repeating acts that have been seen here before.

BIJOU (Wm. Jennings, mgr.)—Edmund Hayes made his first local appearance of the season with "A Wise Guy," reconstructed and slightly changed in the first part, but still running to the same finish he has been using for several seasons. Hayes reaches to about the limit of raw material and if there is such as thing as a censor in the Western Wheel, that official will find plenty to eliminate from the show before it is fit to offer to any but a real dyed-in-the-wool burlesque audience. The "Seaweed" song and the business with the man dressed as a woman on the sofa can hardly be allowed to pass. As usual, Hayes takes it upon himself to furnish pretty nearly the entire bill and he wins many laughs with his rough character work. Musical numbers are scarce and those which are given do not amount to much. There is a small chorus of good-looking and well-shaped women and they get their money without much exertion. Harlette Belmont and May Sheldon have an opportunity to appear in solo work and get by with fair success. Tights are seen only twice and the costumes are mute evidence of cheapness. Some of the money saved from the chorus has been used to secure a couple of specialty numbers in which female impersonators are featured. The first appears in the acrobatic act of the International Comedies. This is a clever act, having some good comedy mixed with acrobatics of the first class. There is no reason for one of the four making up as a woman. It is easy to discern the difference and the makeup is very poor. The youngsters billed as the De Karby do a sort of Siamese Twins dancing act. The stepping is only fair, but the lads show cleverness in their perfect unison work. They dress as girls, which does not help them any, and here again the makeup is poor. They look much better when they appear on skates and dance with May Sheldon. Adele Palmer, who looks as if she had been sojourning at some health resort, gets busy when Hayes returns to his old act. The "Jolly Girls" company as the De Karby do a sort of Siamese Twins dancing act. The stepping is only fair, but the lads show cleverness in their perfect unison work. They dress as girls, which does not help them any, and here again the makeup is poor. They look much better when they appear on skates and dance with May Sheldon. Adele Palmer, who looks as if she had been sojourning at some health resort, gets busy when Hayes returns to his old act. The "Jolly Girls" company was made up in this city, many Philadelphians being in the line and they entertained large audiences all week.

CASINO (Elias & Koeng, mrs.)—Irwin's "Big Show" is the attraction, being its first date in this city this season, and it is fully up to the good reports which preceded its arrival. Irwin appears to know something about making up an attractive chorus and "The Big Show" has been plentifully supplied in many respects. The dressing is tasty and bright and the girls show to the best advantage. There is an abundance of music and comedy in the bill, the chorus singing above the average. Will Cohan, Lew Welch and John Fields furnished the bulk of the comedy, which is full of action. Hazel Kirk, Marie D'Oyle, Pearle Lussier, Baby Hazel and one or two others have specialties in the burlesque which add their share to the entertainment. John Fields with some fair songs, Three Clark Sisters in a varied offering, the Australian Bastie Bindlers in a picturesque act, and the Eight Picciannas, acrobats, made up an olio that is the equal of any seen here in a long time. The deserved big business was enjoyed.

TROCADERO (Fred Willson, mgr.)—Miner's "Merry Burlesques" are playing their return date and repeating the success met with on their earlier visit with a bill that is entertaining. There is a bunch of good-looking girls in the chorus and pains have been taken to make them look well by attractive dressing. Teddy Simonds, who was breaking in a new partner in his act, in the shape of a healthy boy, found it hard work attending to both, and shapely Dorothy Warde was given an opportunity to show her skill as a Red Cross nurse. She also displayed her curves to advantage. Madge Anderson, Dot West and Nettie Nelson come in for a goodly share of the honors along with Phil Ott, Al Stedman and others who have numbers. The olio includes Simonds and Warde, Ali, Hunter and Ali, Ott and Nelson, W. S. Harvey and company and

Ford and Dot West in the same acts shown here before.

CINCINNATI.  
By HARRY HESS.

VARIETY'S Cincinnati Office,  
107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr.)—Sunday rehearsal 10:30).—The chief fault with this week's bill is the fact that there are four singing turns, but all are good. Margaret Wycherly is seen here for the first time. Mehan's comedy dogs opened the bill. The Three Hickman Brothers, fair. The Trocadero Quartet should be commended. It is a straight singing act which pleased better than any quartet that has been seen here this year. Mile. Bresina, singer and dancer, excellent but not appreciated, the audience not understanding the act. Enigmarelle (first time here) caused wonder. The Nichols Sisters, very good. Basque Quartet good voices. Lucania Trio, acrobats, hit. PEOPLE'S (James E. Fennessy, mgr.)—"Kentucky Belles" pleased. Jack Reid and Frank Carroll play two hoboes, supplying nearly all of the comedy, and do it well. Ella Reid Gilbert and Lillie Crawford have the leading female roles. The chorus is large, well costumed and can sing. The olio is not particularly strong. The Century Comedy Four are good singers only. Young Buffalo does a shooting act that is good. Andy McLeod, pleasing. Wlora Trio, dancing, exceptionally good. Next: "Alcazar Beauties."

STANDARD (Charles B. Arnold, mgr.)—"Gay Morning Glories." Good show. John C. Hanson carries the comedy in such a way as to get all there is out of it. The other members of the company are capable. The closing number is bright, with good music and lively comedy. Ohio: Joe Clarke, violinist, scored; Charles and Anna Glocker, excellent baton specialty, balance turn could be dropped without injury. Tom and Lulu Robinson, singers, good; Elsie Harvey, Phillips Sisters and company, good wooden shoe dance. John L. Sullivan divided his specialty into parts, the first being a monologue. Some good stories were told but the audience did not seem to grasp Mr. Sullivan's humor. He closed with a sparring bout. Next: "Trocadero Burlesques."

### BOSTON, MASS.

ORPHEUM (Percy Williams, mgr.)—Chevalier, the gifted character singer, is the feature. Billy S. Clifford did exceptionally well on a long and attractive bill at Percy Williams' Orpheum this week. The audience's enjoyment of Lafayette was manifest. The program for the week has several items of rare merit. Mand Lambert gained great favor with her singing. Harry B. Linton and Anita Lawrence made a hit in their musical skit, "An Eloping." Kronemann Brothers are finished acrobats, showing a good line of tumbling and comedy. The Olympic Quartet and the Barber-Ritchie Trio, a laughable comedy bicycle combination, rounded out the bill satisfactorily.—OCOTOMIA (Edwards & Farren, mrs.)—The "Washington Society Girls" this week. Lew Baker, John Horan, John F. Tweedy and Patrick Kearney are among the more noteworthy of the company. The vaudville part of the entertainment is well selected. John F. Tweedy, Zallo, Du France and La Due, two clever acrobats, and Abbe Carleton are among the features.—LYCEUM.—Two bright barrettas and vaudville numbers are offered by the "Majestica." The scenic equipment is pretentious and a good-looking chorus with capable principals make an admirable combination. "Down the Line" was the title of the first burlesque, in which Roy Wallace and Larry McCale furnish most of the fun. Maud Harvey and Evelyn Walker open the olio in catchy songs. Gus Fay and William Lutz, German comedy, well received. Larry McCale, modelologist, amusing.

THE ROUNDER.

### SAN FRANCISCO, CAL.

The tents, which since the dark days of April have answered the purpose of vaudville have given way to permanent steel-lined structures, and this city is well provided with this form of amusement than ever before.

The Novelty, National, Empire, Lyric, Orpheum, Mission and Wigwam, with an aggregate capacity of 12,000 are crowded nightly, for San Francisco is a predominantly a vaudville town.

NATIONAL (Sid Grauman, mgr.)—The only dark spot on Grauman's bill for week Nov. 26 was Master Elliott, boy monologuer, who wears his audience to Joe Haggerty, blackface monologuer, has a good delivery, takes well, but his material bears the imprint of time. Mangeman, acrobats, well received, as was Edward Scott, the stock balladist. Nugent and Fertig in "The Rounders" a well-constructed sketch by Mr. Nugent, passed with favor.

NOVELTY (Loewrich & Lubelski, res. mrs.)—Al Loewrich, blackface, big hit. His impersonations of impersonators was as clever a bit of burlesque as we have seen. Mandie Odelle and company offered "Winkinson's Dinnery," a "gagging" skit of ordinary merit. The Barry Sisters, singing and dancing, above the average. Harrison Brothers in the old-time farce, "The Matrimonial Agency," served trio working in full dress, accompanied with nothing unusual. West and Van Siden have a real novelty in their musical act, "The College Gymnasium."

WIGWAM (Ralph Pincus, mgr.)—The Harry James Travesty Company, presenting the first act of "Twiddle-de-dee" in its abbreviated form under the title "In Gay Paree." Lillian Sutherland, Russell Carter and Odell in the leading roles. Sutherland is the star. Lamont's trained cockatoos, Lillian Click, bicyclist, and Ethel Laurence, picture balladist, make up the olio.

LYRIC (Wm. Dailey, mgr.)—This place is still under canvas, but a permanent building is promised shortly. The Diamond Comedy Four, excellent; Katie Kelly, balladist, good; Till's Marlettes passed; The Austin's, talking and singing, went well; Dorothy Rae, song and dance, fair; Stronje, "the handcup queen," proved drawing card.

EMPIRE (Wm. Weston, mgr.)—Jss. Post and

## The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS,  
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(Meyer Cohen, Mgr.)

Vol. 4. New York, Dec. 8, 1906. No. 4.

The following well-known singers are now singing the HARRIS SONGS, which include "Some-where," "And a Little Child Shall Lead Them," "At the Meeting House To-Night," "A Tale of a Stroll," "Bell of the Ball" and "Without a Wedding Ring":

Mortimer & Mantell	Ed Fitzgibbons
Agnes Bayliss	Thos. Graham
Ed Brenkman	National Amusement Co.
Garry Owen & Co.	C. G. Oldham
David J. Ward	Cleo Gascoigne
Leonard T. Chick	H. H. Pudney
R. Leah Dancourt	Howard Finn
Geo. G. White	Willard Dyer
May A. Bell Marks	Lotie Clifton
Rose Murphy	Stevenson & Nugent
Grove Bros.	Tom Quigley
Ada May	W. E. Kirby
Trix Violettes	Belle Branda
Joe Sindic	Alice Gray
The Clevelanders	Albert La Roy
Virginia Alsworth	Jeanette Miller
The Three Monarchs	Georgia Howard
Marie Cup	Murphy & Wakefield

company presented "The Arrival of Sullivan," enlivened by a well-trained chorus, Clouston, Richmond and company offered "The Circus Rider," Birdie Brightling, banjoist, and Gene King, illustrated songs, furnished the olla.

OPHEUM (John Morrissey, res., mgr.).—The antipathy entertained on the coast toward the Japanese was displayed by the reception accorded the Kito Banzo Troupe of acrobats. The appearance of the little brown men upon the stage attired in the uniform of the American soldier was the signal for an outburst of disfavor, not only from the galleried but the main floor as well. The clever work, however, won the audience and the act closed amid merited applause. Long and Cotton, both old San Francisco favorites, in the playlet "My Wife's Diamonds" were accorded a hearty welcome. The dancing of Knight Brothers and Marion Sawtelle was of a high order. The singing is ordinary. Lillian Apel, "School Boys and Girls," and the Sisters Camaras are the holdovers.

NOTES.—The world of vaudeville has not escaped the avalanche of "graft" charges that seems to envelop everything and everybody.

E. A. Fischer, former owner of Fischer's Theatre here, and now of Los Angeles, came to this city shortly after the big fire to look over the field with a view of opening a vaudeville house. The prospects evidently did not please him, as he returned without accomplishing anything. In an interview with a Los Angeles paper Mr. Fischer was quoted as saying that his reason for withdrawing was because he had been informed by the local theatrical managers that before he could secure a license to open a house he would have to do as they had done; agree to turn over to the municipal powers 33 1/3 per cent. of the profits. Fischer when summoned to testify before the Grand Jury said he had no direct information and that his allegation was founded on common report circulated about saloons and other public places. The local managers deny that they have any such agreement with the administration.—The desertion of the Davis Stock Company by Rice and Cady, German comedians, who go over the Orpheum circuit, brought the burlesque season at that house to a close. Harry James, who holds the right to the Weber & Fields productions on the coast, has taken the residue of the company to the Wigman, a continuous house, where he will put on productions in abbreviated form.—James has brought suit against the management of the Mission Theatre for \$10,000. In a production known as "Ten Thousand Dollar Beauty" lately produced at this house, James claims the management used, without regard for his rights, the check, and dog scene from "Fiddle-de-dee." The case has yet to be decided. W. A. WILSON.

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By Williams and Van  
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"Somebody's  
Waiting  
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By Bryan and Gumble.

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NEW YORK DETROIT CHICAGO

## ALBANY, N. Y.

PROCTOR'S (H. B. Graham, Monday rehearsal 10).—Rado and Bertram, contortion and dancing sketch, good; William Selbini and Jeanetta Giovani, tumbling, juggling and acrobatic bicycling, good; Lee Harrison, monologist, good; Frank White and Lew Simons in "Get in de Band Wagon," ordinary; Olivetti Troubadours, instrumentalists, fair; Emil Hoch and company in "Love's Young Dream," pleased; Carson and Willard in "Frizzled Finance" were "fazies"; Moulin Sisters, horizontal bar champions, pleased.—EMPIRE (Thos. R. Henry, mgr.).—The "Rose Hill Folly" company presented an excellent show at this house and drew good attendance.—GAETY (H. B. Nichols, mgr.).—The "Jolly Grass Widows" are pleasing good audiences at this theatre. MARTEL.

## ALLENTEW, PA.

ORPHEUM (Sam Myers, mgr.).—Jacob and his dogs, pleasing; Bertie Heron, successful; Jack Mason's Chicklets (New Acts); H. W. TreDenick and company, very pleasing; Mildred and Arthur Boylan and company, well received; Majestic Trio, well liked, and Charmin, a winning feature. MACK.

## ALPENA, MICH.

MALTZ (Steele and Denison, mgrs. Closed season for this year).—The Four Shamans, quartet of children, hit; Knob Brothers, musical act, scream; Sheridan and Forest, very good, and Lavender Richardson and company, good.—NOTE.—The last week the house was leased by the above artists. GEORGE J. OUELLETTE.

## APPLETON, WIS.

BIJOU (Frank Williams, mgr. Monday rehearsal 11).—Dudley and Desmond, sketch, very good; George Appleby, banjoist, hit; Harry Helms, juggler, clever; Frank Williams, illustrated songs.

## BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—Coakley and McBride, blackface comedians, good; Mullen and Corelli, comedians, hit; Chester D'Amico, psychomancy, excellent; Sadie Julia Compers in vocal selections, very good and literally encored; Mary Dupont and company in sketch, excellent; Will Rogers, lasso expert, very good; Matthews and Ashley, comedians, made a hit.—MOUNTAIN (Sam Dawson, mgr.).—"Bohemian Burlesquers" in "A Day in Arizona" and "Fun in a Sanitarium."—GAETY (Wm. A. Ballauff, mgr.).—"Cracker Jacks," magnificent costumes, and a good show.—COLONNADE (John T. McCaslin, mgr.).—Tom Howard in songs, fair; Clark and Carroll, sketch artists, good; James Young, German comedian, fair; Jennie Fields, illustrated songs, fair; Ader Trio, juggling act, very good; Abbie Scofield in songs, fair; Semire Sisters, singing and dancing, good; John T. McCaslin and company, one-act farce, fair.—TRAYMORE CASINO (F. C. Keidel, mgr.).—Lou Tague, song and dance, good; Verona Sylvia, songs, good; Blanche Daly, songs, fair; Margaret Welsh, song and dance, good; Al West, songs, fair; Chas. La Nour, musical act, good.—EHMLING'S MUSIC HALL (Aug. Ehmling, mgr.).—Emma Bell, singer, fair; F. Emmett and company, comedians, fair; Florence May, buck dancing, good; H. P. Moorehead, illustrated songs, fair; Angeline Haviland in songs, good; Billy Harding in pantomime, fair. SYLVANUS.

## BUFFALO, N. Y.

SHEA'S (M. Shear, mgr. Monday rehearsal 10).—Hardin's Electric Ballet, for fifty dollars a minute, was great. May Tully and company in "Stop, Look and Listen!" a treat; Fields and Ward, good; Royal Musical Elve, high-class; Kingsley and Lewis in "Her Uncle's Niece," a laugh from start to finish; Nessen, Hunter and Nessen, hit as jugglers; Three Dancing Mitchells, fair; Elmore Sisters, added attraction.—GARDEN (Columbia Amusement Co., mgrs.).—Robie's "Knickerbockers," good show. Musical skits were excellent. Next: Rose Sydell's "London Belles."—LAFAYETTE (Chas. M. Bagg, mgr.).—The Five Juggling Normans added strength to the bill with the "New London Galley Girls." A varied olla made a hit. Next: "The Rialto Rounders."—WASHINGTON (Dr. Linn, mgr. Rehearsals 10).—Zelda, a strange mix of humanity, drawing card; Archer and Cartelle, character artists, fine; Charles Jacobs, good parodies; Harry L. Reed, songs, good.—HIPPODROME (C. E. Edwards, mgr.).—New novelties, hit. DICKSON.

## DAVENPORT, IA.

ELITE (Chas. Berkell, mgr. Monday rehearsal 11).—Tennie Trio, club juggling, hit; Roberts' dogs, good; Lena Kline, illustrated songs, good; Four Franks, sketch, excellent.—FAMILY (J. A. Munro, mgr. Monday rehearsal 10:30).—Ventello and Dina, Roman rings, hit; Marion and Deane, singing sketch, good; Kathryn Martyn, illustrated songs, good; Geo. Hillman, German comedian, good; McGee and Collins, comedy sketch, good.—NOTES.—Alf Holt, the mimic, was billed here, but was taken sick on the way from Peoria and when he arrived his voice was seriously affected. He left for Chicago for treatment.—The May Howard Burlesque Show at the Orpheum Theatre is making good, and standing room is the rule every night.—Della Watson, the orchestra leader at the Family, was quietly married Dec. 1 to Walter Bonell, an express agent at Eau Claire, Wis. They left that night for Eau Claire, Wis., where Mrs. Bonell will take her old position as musical director at the Unique Theatre. LEE B. GRABBE.

## DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Mr. and Mrs. Gardner Crane and company their protein farce, "Everybody's Up." It was well received. Nora Bayes, singing come-

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Denne, took numerous encores for her clever work; Morris Cronin, juggling act, was only fair; Paul Kleist, musical novelty, good opening number; Wyllie Circus pleased the children; Warden and Gliddish, illustrated songs, good; The Four Dancing Fords, best dancing act seen here; Nat Haines in an original monologue, laughing hit.—CRYSTAL (Jno. Nash, mgr. Monday rehearsal 11).—The Five Lovelanders, musical act, are the headliners and pleased; May Turney in a singing act, very good; Jarvis and Tudor, singing and dancing sketch, was funny in spots; Dacey and Chase, comedy sketch team, below ordinary.—GAETY (H. H. Hedges, mgr.).—The "Dainty Duchess" company featuring Lillian Selbini and the Pantzer Troupe, and a beautiful chorus give the best burlesque entertainment seen here in a long while.—AVENUE (Drew & Campbell, mgrs.).—The "Champagne Girls" are up to the standard.—NOTES.—Louis Brehan, the vaudeville singer, whose home is in Detroit, is a patient at Mercy Hospital, Chicago, where she underwent an operation for appendicitis. She is recovering rapidly.—LEO LESTER.

## ERIE, PA.

MAJESTIC (Frank M. Clark, mgr.).—Stuart Barnes made good as the headline feature this week, his monologue going well. Dorothy Barlow, songs, good; Tanner and Gilbert, sketch, fair; Miles and Rickard, good; Les Brunius, trick billiards, good; V. P. Woodward, tambourine jangler, good; Jupiter Brothers, magicians, very good; Germain, songs, went well.—NOTE.—A new polly was started this week when prices were reduced to 10, 20, 30 and 50 cents, with three matinees when ladies are served with tea.

L. T. BERLINER.

## FORT WAYNE, IND.

TEMPLE (F. E. Stouder, mgr. Monday rehearsal 10).—Westlin, impersonator, excellent; John A. West, "the musical brownie," very good; Russell and Held, singing and dancing, good; The Gonzalez, musical, fair; Humes and Lewis, acrobatic comedy, ordinary. DE WITTE.

## GALESBURG, ILL.

GAETY (J. H. Holmes, mgr.).—The Adeans, bar act, good; George Mundweller, illustrated songs, very good; Rose and Severna, sketch, hit; Harry Howard, comedian, good; Three Westons, musical, big hit; Two De Mateos in the "Mall Bag Mystery," very good. F. E. R.

## GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (Lew H. Newcomb, res. mgr. Monday rehearsal 10).—Spelman's bears are the best performing animals that have been seen at this house so far. Brown Brothers and Doc Kealey have a good musical comedy act; James McDuff, vocal mimic, pleased with his impersonations; Downey and Willard in "A Call on the Doctor," fair; Clever Conkey, with his juggling monologue, was well received.

C. H. HALLMAN.

## JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Alfred Kelcy and company in "Sister Mary from Tipperary," enthusiastically received; Heath and Walsh, singing act, very clever; Ware Cummings, illustrated songs, third consecutive week, hit; Bell and Henry, comedy acrobats, laugh producers; George Delmar, gymnast, pleased; Le Monte's monkeys, dogs and cats, good. BLANCHE M. STEVENS.

## KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Henry Lee, good; Clifton Crawford, unique monologist; Willie Eckstein, phenomenal boy pianist; LaFayette's dogs, acme of canine intelligence; Austin

## LOS ANGELES, CAL.

ORPHEUM (Clarence Brown, mgr. Monday rehearsal 2).—"School Boys and Girls," hit; Sisters Herzog-Camaras, balancing, good; Lillian Apel, planologue, fair; Lee White, songs, fair; Vasco, eccentric musical act, took well last week and this; Alexandra and Bertie, acrobists, fair; Wilson Brothers, Dutch comedy, fair, Empire Quartet, hit. BARTLETT.

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MARION, IND.

CRYSTAL (J. H. Ammons, prop. and mgr. Monday rehearsal 10).—Week 26: Herbert Chesley and company in "The Third Generation," hit. This act is away from the usual vaudeville. It is built on the "Lord Fauntleroy" style. Ernie and Honegger, Monopole dancers and acrobatics, very clever; The German Rose, musical artist, pleased, as did Ruth Smith, the illustrated singer. GRAND (H. G. Sommers, lessee. Monday rehearsal 10).—Myrtle Harder Stock Company replaced regular vaudeville bill for the week. S. O. WETZEL.

MOBILE, ALA.

LYRIC (Gaston Neuhrik, lessee and mgr.).—Week Nov. 26: Le Comte, "man of fire," good; Gilroy, Haynes and Montgomery, good; Mme. Slapoffski, singer, fine; Violette, mindreader, excellent; Batannas, Indian club, A No. 1; Jane Courthope and company, pleasing. NAN.

MILWAUKEE, WIS.

STAR (Frank Trottman, mgr.).—"Parisian Belles" Extravaganza Company presenting "A Pair of Peaches." Entire cast good, with Leon Errol doing some very entertaining stunts. Next week: Milwaukee's own show, "Star Show Girls," including the jail breaker, Cunningham. CRYSTAL (F. B. Winter, mgr.).—Best bill in many weeks. Black and Leslie, comedy artists, good; Dunn-Francis and company, sketch, very entertaining; Dixon and Fields, German comedians, best yet; Bob Stickney's pony and dog, well trained, and illustrated song by Theo. Ultman, average. GRAND (W. W. Gregg, mgr.).—Big house at every performance. John and Manuel Conroy, sketch, fine; Raven Trio, acrobats, above par; Taylor and Fairman, good; Harvey and De Vora, hit; Dorothy Daine, singing, good voice; Norma Gregg, illustrated song, appliance. B. H. BENDER.

MUNCIE, IND.

STAR.—Jones and Raymond, comedy novelty musical act, fair; Frank Gray, pictured melodies.

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good; Mura Psycho, "The Electrical Marvel," ordinary; Fred Russell, the minstrel man, took well; Edwin Young and company in their one-act playlet "The Burglar and His Child," fair. GEO. FIFER.

NEWARK, N. J.

FROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—O'Brien and Buckley open with a comedy musical act, good; Ward Brothers know how to dance; Henry and Francisco, singing and dancing, caught on; Cameron and Flanagan have a novel skit in "On and Off," showing the interior of a dressing room, act went well; Gertrude Gebest in song, story and violin imitations, great; Walter Jones and Mabel Hite are laugh-getters; Elmer Tenley repeats his former success; Dr. C. B. Clarke and Bertha Clarke in their cycle ride around the hazardous globe show a sensational turn. WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—Phil Sheridan's "City Sports" show are making good. JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, proprietor; F. J. Windisch, res. mgr. Rehearsals 10:30).—Ned Wayburn's "Fortuny Winner," savored of other sketches of similar nature, but was well acted and staged. It made a hit. Kelley and Violette, the fashion plate singing duo, were especially well received and generously encored. The skit "Suppressing the Press," presented by Mr. and Mrs. Gene Hughes, was a novelty, and accordingly quite entertaining. George H. Wood, one of the best monologues this season. Distinctly different. Foster and Foster in a "musical catastrophe" were enjoyed. Leonora Kirwin, comedienne, pleased. Latells, gymnasts, entertained and made up one of the best all-round bills at the house this season. E. J. TODD.

NEW ORLEANS, LA.

OPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Gartelle Brothers, liked; Richard Lynch, ordinary; Collins and Hart, excellent; Hyams and McIntyre, good; Three Madcaps, clever; Italian Trio, hit; The Arilos, closed. GREENWALL (H. Greenwall, mgr.).—"New York Stars," poor burlettas, fair olio. Next: "Lid Lifters."—WINTER GARDEN (T. P. Brooke, mgr.).—Brooke's Band. O. M. SAMUEL.

PIQUA, O.

BIJOU (McCarty & Ward, mgrs. Monday rehearsal 10:30).—Julian the Great, big punching and balancing, well received; Holland and Belibian, comedy musical act, very good and well received; Frances Shaunit, illustrated songs, well received; Gaylans and Graft, comedy sketch; "Pan Handle Pete and the Girl," well received; Ziegfelder and Schlosser, comedy boxing act, did well. SAM R. H.

POUGHKEEPEE, N. Y.

FAMILY (E. B. Sweet, res. mgr. Monday rehearsal 10:30).—First-class bill throughout. Three Pecari Brothers, comedy acrobats, are among the best in their line; Caldera, juggler, fine; Goldie Joe presented a very refined and dainty singing and dancing act; Fred W. Morton, trick harmonica player, whistler, etc., good; Flemen and Miller, singing comedians, made good; Robinson, Parquette and Wood (colored), singing and dancing, hit. W. C. MATTERN.

READING, PA.

OPHEUM (Frank Hill, mgr.).—Dec. 3-8: Owley and Randall, good; Frosini, clever; Shorty and Lillian Dewitt, pleased; Merrill Osborne and company, pleasing; Golden Gate Quintet, ordinary; Al H. Weston and company in "The New Reporter," pleased; Faust Family, very clever. BIJOU (Updegraff & Brownell, mgrs.).—3-5: Rents Stanley Burlesquers, return engagement. Poor business. 6-8, "Golden Crook," good show, business fair. KELLEY.

SAGINAW, MICH.

JEFFERS (Chester S. Sargent, mgr. Sunday rehearsal 11).—The headline act is Harrison King and company, presenting "Our Bitterest Few." Splendid portrayal of an incident in the time of the Franco-Prussian War, and well acted. Little Walton in a singing act, very ably done. The Three Kellyes, good; Chas. Ledge, entertaining; Chas. Sharp in his German musical monologue, captured the audience; Two Troubadours, made a decided hit and were recalled many times. Messrs. Sargent and Newton found that by changing their opening performance for the week back to Sunday they were over one hundred dollars ahead and the night a stormy one at that, so the plan will be made permanent. NENNO.

SCHENECTADY, N. Y.

MOHAWK (Joe Weber, mgr. Monday rehearsal 10).—The Eight Primroses are pleasing large audiences; Harry Botter and company in "A Matrimonial Blizzard," good; Raffin's monkeys, entertaining; The Kemps, singers and dancers, good; James F. McDonald, fair singer; Fields and Wooley, German comedians, very good; The Sowardes, Japanese equilibrists, good. MARTEL.

SPRINGFIELD, MASS.

POLI'S (Gordon Wright, res. mgr. Monday rehearsal 10).—Chas. Mack and company in "Come Back to Erin," enthusiastically received; Artola Brothers, acrobats, good; Francesca Redding and company in "Her Friend from Texas," funny; Bobby North, monologue, very good; Scott and Wilson, acrobats, good; Five Black Americans, colored, well received; Young and Brooks, musical, fair. FRANK MACDONALD.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsal 10:30).—The Craigs, fair; Bartholdi's birds, pleased; Geo. W. Day, fair; The Four Nighters, well received; Walter Daniels, good; Clayton White and Marie Stuart in "Paris," went big; Chas. and Fannie Van, scored; the "11 Crazy J.'s," made no impression. SAM FREEMAN.

UTICA, N. Y.

ORPHEUM (E. L. Koneke, res. mgr. Monday rehearsal 10).—Elverton is a clever gun spinner and his turn pleased all; May Walsh is a dainty comedienne and sings a number of songs in a pleasing manner; The Sully Family, sketch artists, pleased; McVeigh and Daly in "A Bit of Vaudeville," took well; John and Bertha Gleeson and Fred Houlihan, well received; Quinlan and Mack in their skit, good; Rosarie and Doreto, good acrobatic comedians. SETAB.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kerman, mgr.).—Reilly & Woods' "Big Extravaganza" company are playing to crowded houses at every performance, with Pat Reilly as the leading funmaker. The chorus above the average. OLLIE AVERAGE. W. H. BOWMAN.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr. Monday rehearsal 10).—The Sleedens in a novel pantomime head the bill, good; Pat Rooney and Marion Bent in "The Busy Bell Boy" make big hit; Welch,

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## Cobb's Corner

DECEMBER 8, 1906.

No. 41. ▲ Weekly Word with WILL the Wordwright.

The author of "Goodbye, Dolly Gray," "Goodbye, Little Girl, Goodbye," "Goodbye, Sweet Marie," and "Goodbye, Sis," offers "GOODNIGHT, LITTLE ONE, GOODNIGHT," Chorus:—

Good night, little one, goodnight;  
Sleep tight, little one, sleep tight,  
And if sweet dreams should come to thee,  
Just dream one little dream of me.  
Eyes bright, little one, eyes bright,  
No tears, little one, tonight,  
For the best of friends must part,  
Sweetheart.  
Goodnight, little one, goodnight.

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WILL D. COBE,  
Wordwright,  
Care of SHAPIRO, 1616 Broadway, New York.

Mealy and Montrose in "Play Ball" are good. Johnson and Hart are excellent singers and offer some good comedy. Eugene O'Rourke and company in "Parlor A" are good. The Defay Sisters have a good musical act and dress well. James and Sadie Leonard and Anderson in "Mile. Manhattan" are fair. PARK (Alf. Wilton, mgr., Monday rehearsal 10).—"The Thoroughbreds" are giving an excellent performance this week. HARLOW L. STEELE.

YORK, PA.

PARLOR (Wm. B. Pyle, prop. and mgr.).—C. W. Williams wins headline place easily and big drawing card. Connors and Aldert, good; Bernier and Stella, Mr. Bernier's singing carolies act; June James, vocalist, good; Trainor and Dale, closing the show and going big. JACK DIAMOND.

## SUMMER PARKS

The new White City Park, now in process of construction, will, it is promised, be ready to open the first week in May, 1907. The enclosure is 420 feet wide and 1,650 feet long, the long side having a frontage on the Ohio River. It will be as close as possible a reproduction in general plan of the White City in Indianapolis, except that the Louisville resort will be larger. Among the amusement



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devices to be installed will be the Shoot-the-Chutes, Scenic Railway, Figure Eight, Fire Show, Midway, Canals of Venice, Johnstown Flood and Electric Theatre. The operating company, known as The White City Company, is organized with a capitalization of \$300,000, with headquarters in the Commercial Building, Louisville.

Toledo will have a new "White City" for next season with an area of thirty acres. About \$300,000 will be spent on the park and it will have all modern

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Lake Cliff Park at Dallas, Tex., after a prosperous season, has closed. Before an-

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### A FEW STATEMENTS.

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# VARIETY

VOL. V., NO. 1.

DECEMBER 15, 1906.

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**WILLIAMS' EMPHATIC "NO."**

The report became general in the early part of the week that Percy G. Williams had either entered into some agreement with B. F. Keith or intended going into the Keith office for his bookings.

No one in the Keith office seemed aware of any basis for the rumors and were as anxious for the truth of the gossip as others to whom the reports seemed alarming.

One story had it that Messrs. Williams and E. F. Albee, the Keith general manager, had had a conference at which an understanding was arrived at.

There is little doubt existing that Mr. Keith sent to Mr. Williams within the past ten days a proposition to the effect that if Mr. Williams would withdraw the Orpheum Theatre in Boston from the field of vaudeville, make no move to enter any other city holding a Keith theatre or booked by the Keith office, Mr. Keith would discontinue vaudeville at the Harlem Opera House, which was started in opposition to Williams' Alhambra in the same neighborhood, and both managers were to cry "quits" in the fight, the question as to Williams coming into the Keith office for bookings or consolidation being left open for his decision, although several restrictions placed upon such a move last Spring, when Williams and Keith conferred, were removed.

When Mr. Williams was seen at his office in the Holland Building this week and asked for a definite statement regarding the reports, and also the confirmation of the rumored "understanding" arrived at between himself and Keith, he said:

"You can deny absolutely that I have any understanding with Keith in any way, shape or manner. You may also say that I have seen no one connected with the Keith office since last Spring. Whether I have been approached upon the subject of consolidating with Keith & Proctor or booking through the Keith office, I am not at liberty to state; but I will tell you this: I have no intention at present of joining with Keith or booking through his office. I intend to continue my business as I have done, and I intend to increase my circuit in the near future. I do not believe there is any more possibility of my connecting myself with other vaudeville interests at some future time than there is at present."

Upon Mr. Williams being asked if by his statement "to increase my circuit" Philadelphia and Pittsburg were meant, he declined to commit himself; neither would he confirm the story from Philadelphia, printed elsewhere in this issue, that the location for a Williams theatre there would be at Broad and Cherry streets, where a new house next to the Lyric is building, although in the latter instance he likewise declined to be quoted as making a denial when asked to do so.

The rumor that the directors of the Orpheum Theatre Co. had given him a "vote of confidence" was laughed at by Mr. Williams. "Rot," he said. "There has been no meeting. There are only two stockholders of moment, myself and another."

**CHANGES NAME OF SHOW.**

"The Yankee Doodle Girls," a Western Wheel burlesque show, will hereafter be known as "The Almazor Beauties."

**QUIET ABOUT SCHENECTADY.**

There has been a good deal of talk this week crediting the Empire circuit with intentions of going into Schenectady. None of the Western people will admit the truth of the report, but it has come to the ears of the Columbia Amusement Company (Eastern Wheel) and, as previously printed in Variety, Weber & Rush will build a new theatre on a site upon which they now hold an option. Vaudeville will be moved here from the present Weber & Rush Mohawk Theatre there, and Eastern Wheel burlesque shows substituted for a three-night stand.

**AN OFFER FOR LEW DOCKSTADER.**

It is understood that the Keith office has made a tempting offer to Lew Dockstader, the minstrel, who, it is also understood, is much dissatisfied with his past routings on the road.

The Keith people have offered Dockstader time for the remainder of the season, and the minstrel is reported to have said that unless Klaw & Erlanger give him a satisfactory route to follow after playing his engagement at the New York Theatre, where his minstrel troupe opens Monday night next, he will abandon the company, playing the continuous in preference to hazardous "stands."

**DES MOINES PLAYS VAUDEVILLE.**

Des Moines, Ia., Dec. 14.

The Shubert theatre in this city will have a vaudeville show commencing Monday next, December 24, booked by the Chicago office of William Morris. The house may play vaudeville for three or more weeks continuously, and the remainder of the season also may be devoted to that style of entertainment.

Arthur Fabish, the Morris representative in Chicago, made the arrangements and will take care of the bills to be placed here.

**BENNETT'S OTTAWA OPENS.**

Ottawa, Canada, Dec. 14.

The handsome new theatre of the Bennett Circuit was opened here last night. The program was excellent and hugely pleased the large and representative audience assembled for the "first night."

Governor-General Earl Grey, Premier Laurier and the royal party occupied a box.

**TAYLOR MAKES UP NEW ACT.**

A new act has been placed with the "Parisian Belles" by Charles E. Taylor, the show's manager. It is called "The Girl in the Pink Mask" and Mlle. Gillette is the "girl."

Mr. Taylor first played the act at Milwaukee last week.

**NEW DANCING ACT FOR "WIDOWS."**

"For Love of a Dagger," a dancing act with La Sola, a supposedly foreign dancer, will take an olio place in the Weber & Rush "Parisian Widows" burlesque show when it plays in Chicago on December 24.

The act is patterned after "The Rose and the Dagger" of Rosario Guerrero and will be a playlet in pantomime, the dancer having a male assistant.

**RINGLINGS BUYS HAGENBECK SHOW.**

Chicago, Dec. 14.

The Carl Hagenbeck circus and trained animal show passed into the hands of Ringling Brothers, according to advices received from Baraboo, Wis., the winter home of the Ringling show. The consideration is not mentioned, but it is understood that John Havlin and Frank Tate, part owners of the Hagenbeck show property, are well satisfied with the transaction.

With the Hagenbeck show, Forepaugh & Sells circus and the Ringling show in their fold, the Ringlings are a dominant factor in the circus business in America. One clause in the operating agreement between the Ringlings and Carl Hagenbeck is that the show shall be supplied with trained wild animals from foreign lands. The Ringlings intend to augment and improve the Hagenbeck show to the size and splendor of their other enterprise, which is scheduled to open at the Coliseum early in the spring.

The Hagenbeck show will go into Winter quarters at New Orleans upon completing its Texas dates.

**A KEITH WEEK FOR FOUR MORTONS.**

Commencing with next Monday the Four Mortons will be the feature attraction at Keith & Proctor's Harlem Opera House for the week, having as opposition Albert Chevalier at Percy G. Williams' Alhambra around the corner.

The Morton show "Breaking into Society" will not play during Christmas week, and the family accepted the engagement in order to be kept busy. It is two weeks ago that the same Four Mortons played for Percy G. Williams' Orpheum Theatre in Boston against the Keith house there.

This state of affairs has been accepted as proof positive that a "good" act will be booked by either of the vaudeville factions without regard to previous service, neither side being in a position to disregard what are termed "drawing cards."

Owing to an error of the printer some talk was occasioned early in the week through the list of attractions announced for next week at the Harlem Opera House. The program said "Coming Next Week," whereas it should have simply read "Coming."

**KATIE BARRY EXPECTED.**

"Mamzelle Sallie," the play in which Katie Barry, the English comedienne, is being featured, closes at the New York Theatre to-night. It will surprise no one if the closing is permanent.

Miss Barry is reported to have a vaudeville sketch in readiness in anticipation of that event and will play it on the Keith circuit, having received an offer from its booking office.

**CIRCLE SHOW'S RUN INDEFINITE.**

It is reported about the Empire Circuit headquarters that "Wine, Woman and Song" will continue at the New Circle indefinitely, its initial engagement of four weeks having been extended to run more than twice that length. Business has picked up heavily since its tenancy, a group of ticket speculators making a nightly stand before the theatre.

**LAMKIN TO TRY AGAIN.**

H. H. Lamkin, with a vaudeville record stretching over several States, but principally in Ohio, has formed a partnership with Dr. Campbell, of Detroit, Mich., and will open the Lafayette Theatre in that city on December 24 or 31 for vaudeville to be booked through the New York once of William Morris.

Mr. Lamkin's seesawing in the past while managing vaudeville houses is no indication of steadfastness, and little faith is placed in the permanency of the Lafayette as a vaudeville theatre unless it is highly successful from the opening, a condition quite unlikely in Detroit, where J. H. Moore's Temple, catering to vaudeville patrons and booked through the Keith office, has firmly implanted itself in the hearts of the population through the excellence of the bills at all times, even though no opposition existed.

Dr. Campbell, the partner of Lamkin in the venture, has a burlesque show called "The Nightingales" playing on the Western Burlesque Wheel circuit.

**LONDON COUNCIL SIDES WITH V. A. F.**

From the latest reports reaching this side the labor members of the London County Council have taken sides with the Variety Artists' Federation of England. This, the report says, was shown at the last licensing meeting of the board when the licensing of the South London Music Hall was opposed on the ground of the managers barring artists under contract for a year or two years ahead.

The license for the Hippodrome, Brixton, which was desired for performances, was granted subject to one performance only to be played.

This establishes a precedent in the battle between artists' organizations and the trusts and is decidedly "first blood" for the artists.

The story goes on to say that Fred Baugh tried to tell the chairman of the Council all about it, but as no one paid any attention to him he quickly subsided.

To one who has seen Baugh (pronounced "Baw") bully the artists at Forrester's Music Hall he would be tempted to say that on this point also the artists received a little bit of their own back.

Artists who have worked for Mr. Macnaghten's "Bully" will appreciate Mr. "Baw" being silenced by a wave of the chairman's hand. Baugh is the manager of Macnaghten's London houses and the terror of the small English act.

The next licensing meeting of the London Council is expected to be a lively one.

**KEENEY IN HARTFORD.**

Frank A. Keeney, the Brooklyn manager, has acquired a fondness for New England. His entry into New Britain, Conn., has led him into another city in the same State.

The Jennings & Graves' Opera House at Hartford, Conn., will probably pass under the Keeney management if it has not already been transferred to him, and vaudeville will be given there in opposition to Poli's in the same town.

Mr. Keeney still holds hopes of the Albaugh Theatre in Baltimore coming to him. Mr. Albaugh is said to have been in the city this week, calling at the Morris office to talk over the prospects.

# VARIETY

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**Vol. V.** ..... **No. 1.**

"Is honesty the best policy? Variety will give the answer in its Anniversary number."

The above paragraph was the first on the editorial page in the initial issue of Variety, December 16, 1905. The Variety of to-day is the answer. No policy excepting "honesty" could have made this first Anniversary number possible.

Variety sprung up in a field pretty well littered with theatrical publications. Devoted to the variety forms of amusement, with an avowed purpose of becoming an artists' paper, without fear or favor, Variety built for itself a niche in which it has firmly stood.

Several things combined to help give this paper whatever success it has met with, but first and foremost has been the "news." Although a weekly, Variety has been a newspaper. It has secured more clean news "beats" in its one year of existence than all the other theatrical publications combined, not even excepting the dailies which give all or a part attention to amusements.

In any number of instances Variety has published exclusive news stories so far in advance that other papers have claimed the credit for first recording the occurrences long afterward. Variety numbers among its readers through this not alone those interested in variety only, but legitimate circles as well.

It is being read by the public. Through out the country the sales of the paper indicate this fact plainly. Thousands of

people outside the profession in this land are interested in the theatrical lines covered by Variety, and the paper is gradually finding its way to the fireside as well as to the hotel and dressing room.

Variety was so frequently quoted in foreign publications that it became known all over the world before six months of age. It has printed more foreign news of interest than the foreign papers, and this is partly accounted for because Variety does not seek to locate the ultimate result of a news item in its business department.

This feature is what has built Variety up and is what will sustain it. A newspaper reader wants to know what's going on. He doesn't care what happened yesterday if the happening is a dead issue. He wants to know what is being done today, and, better still—what will or may happen to-morrow.

Variety is a unique theatrical paper in a way through the style of its critical reviews. These are written fairly and impartially. Not alone is that unique in what is classed as a "trade paper," but it has done as much to establish Variety in

Variety is also indebted to the many artists who have kindly furnished us from time to time items of news. We might offer in explanation of some of this information which was afterward printed in an unrecognizable form, that it led to other matters of importance, and the particular information forwarded by the artist was lost in the article, although forming the basis for it.

Variety makes no claims for credit. Its only objects are to print the news and assist the artist. If both are accomplished we are satisfied. Our readers from the beginning will recollect that nearly each of the early numbers of the paper contained one or more articles bearing on managerial oppression. This was equally true of the West as well as of the East. It is seldom now that Variety recounts a similar occurrence. The publicity given in the past has served to cause managers to grow more discreet in their treatment of artists where the facts will become known through publication in Variety. Variety has become a magical wand for many an artist who has no other means of defence or help at hand. A threat of publicity is usually the best arbitrator.

Natalina Rossi's finely trained horse "Agir," died at Jacksonville, Fla., last week. Mlle. Rossi considered it the best animal ever under her charge, it having been trained by a celebrated German circus manager. The ignorance of the grooms is given as the cause of death, they having neglected to give attention to a cold until too late.

Eltinge, who has been abroad for some time, is expected home about January 25. He is now playing in Vienna and has encountered a great deal of trouble with agents on the other side.

Rawis and Von Kaufman, who have been playing West for a long while, are again in the East, playing Trenton next week. They are booked without break until February.

At present there are no foreign acts booked for an appearance at the Hippodrome in the near future. A number of native circus acts have been engaged and more are being sought.

It is reported that several \$25 fines have been imposed upon members of local unions who attended performances at the K.-P. house in Jersey City.

While Martin Beck, the general manager of the Orpheum circuit, was in the city last week he had lunch with Percy G. Williams. The week before Mr. Williams had lost an electric automobile through his chauffeur's decision to climb a tree rather than run down a boy. A junk dealer offered the manager \$100 for the remains. In recounting the experience to Mr. Beck, Beck offered \$200 for the machine, which was accepted on the spot. Beck then asked as a matter of business that Williams give an order for the machine. Calling for paper, Mr. Williams wrote: "Dear Sir: You will kindly deliver the lot of scrap iron, formerly an automobile, now residing in your junk pile, to Martin Beck or bearer. Kindly see that all the pieces are delivered." Beck read the order, looked at Williams and simply said: "Is it as bad as that?"

Violet Halls found so many admirers among the nobility of Europe that she declares America holds no further claims for her.

The published report that H. C. Danforth purchased the Bijou at Freeport, Ill., is not true. The house is owned and operated by Dr. A. J. Shimp.

Sydney Drew was booked at the Grand Opera House for last Sunday, but when he arrived at the theatre found that he was not billed. Drew insisted on the fulfillment of his agreement and was permitted to go on.

Sam Tauber, who has resigned his position as manager of the professional department for Francis, Day & Hunter, is anxious to erect a vaudeville theatre in Poughkeepsie.

There is a scarcity of good chorus girls just now in London, as there was some time ago in America. Every advertisement brings hundreds of comely girls to the stage doors, but most cannot sing. About five per cent. only are warblers.

## NOTICE

Commencing with this issue VARIETY will be Ten Cents for single copies. Yearly subscription, \$4; Six Months, \$2; Three Months, \$1; Foreign, \$5 per Annum.

**In consideration of constant readers and present subscribers subscriptions for the ensuing year will be accepted at the former price, \$2, up to January 1st, next, only.**

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pursuance of its policy of "honesty" as the unbiased manner of presenting the news. Managers, agents and artists recognize Variety's criticisms as honest. We do not pretend to think that managers or agents are swayed or guided by what our reviewers may say, but we do know that managers and agents consult the critical opinions of Variety for the purpose of information, knowing that they will read a truthful report.

Variety did much to stamp out the erroneous impression that the variety artist was illiterate or generally incompetent. We have printed contributions from artists which spoke for themselves, and in the one year of Variety's existence have recorded two cases of divorce among variety artists, with little if any other scandal.

Variety has been fortunate in many regards. A most important one was the capable staff of out-of-town correspondents which we secured and held. As a whole, Variety's staff of correspondents is superior to any other, and through them we have been enabled to cover the country here and abroad in a thorough manner.

In our first Anniversary number we have sought through contributions to give our readers the matter most interesting to them. We express our appreciation to contributors and trust to be further honored by their written views in the future.

Ethel Levy, of the "Geo. Washington, Jr." company was taken ill on the road last week. Sam H. Harris, manager for the show, asked Percy G. Williams to release Vinie Daly from vaudeville time to take Miss Levy's place, but Williams declined.

Harry Holman's parodies with the "Ruled Off the Turf" company were so well liked that when the company was playing Camden, N. J., Manager Taylor invited him to write and deliver a recitation for a big vaudeville bill to be given December 17.

The Wesleys, four people, arrived on Wednesday on the Kronprinz, and will open at Keith's, Boston, on Monday. They are said to do a juggling act somewhat on the lines of the Agoust Family, who also landed here this week for an Orpheum circuit engagement.

# LEO CARRILLO'S CARTOON OF THE WEEK



### SUNDAY NIGHT AGITATION.

Orders were sent out this week from Police Headquarters for a strict observance of the Sunday law until "further word is received."

The "word" is expected to be, as Variety printed last week, that the matter has been referred to the Corporation Counsel for final decision relative to the rights of the authorities to interfere. Pending his action all interference of the police will be suspended.

### FREEMAN SELLS MUSEUM.

Chicago, Dec. 14.

W. W. ("Doc") Freeman has disposed of his "Wonderland" museum to the Mills Novelty Company, which will continue the place under the same policy. Mr. Freeman has met with considerable success in the venture since opening it last spring. He is now visiting his mother at Columbus, O.

Harry Houdini, "the handcuff king," after completing his present tour of the Keith circuit, will return to England.

### MASSE BIG BOOKINGS.

(Special Cable to Variety.)

Berlin, Dec. 14.

Since arriving here from New York by way of Paris, Leo Massee, the Marinelli representative, has been busy booking American acts for this side.

Mr. Massee has placed over fifty thus far at salaries ranging from 8,000 marks monthly (\$2,000) to 1,200 (\$300). Names of acts booked can not be obtained.

Carmencita, the Spanish dancer, will join the Fred Irwin "Big Show."

### JUST WAITING; THAT'S ALL.

Just as soon as the Keith people receive any authoritative word that Percy Williams will invade Philadelphia it is their intention, they claim, to erect a million dollar vaudeville house alongside Williams' Orpheum Theatre in Brooklyn. This, it is said, they are fully prepared to do.

Jean Schwartz, the composer, goes to Europe in March, making an extended Continental trip occupying six months time.

# CHRISTMAS TIME



**LUESCHER WITH PROCTOR AGAIN?**

Through a process of deduction it might be argued that there are negotiations under way between F. F. Proctor and Mark A. Luescher, the former Proctor general manager, which will possibly terminate in Mr. Luescher once again assuming a position of importance on that part of the Keith-Proctor circuit lately belonging to Mr. Proctor alone.

The vaudeville men had lunch together the other day, engaging in earnest conversation meanwhile. As Luescher established a reputation for himself while in charge of the Proctor bookings as a keen and accurate judge of acts, Proctor may have reached the conclusion that his services would at present come in handily.

#### SIGNED RELEASE UNDER DURESS.

Rice and Prevost played three days in Portland at the Jefferson Theatre as "strengtheners" to a repertoire show last week, when James Rice, the clown, was taken sick with a recurrence of his stomach trouble and had to close.

They requested payment for the time they worked, but M. J. Garrity, local manager for Cahn & Grant, phoned the New York office for instructions. He was ordered to refuse payment and to demand a release from the artists at all hazards.

Garrity thereupon demanded a release from Rice and Prevost of all claims without the passing of any money, and when it was refused had the team arrested as they were about to leave town.

The actors were thrown into the local jail and kept there until they signed the release. They were then cancelled for the current week at Lewiston, also at a Cahn & Grant theatre.

Rice and Prevost have taken advice regarding their rights under the circumstances.

#### VESTA TILLEY SENDS GREETINGS.

London, Dec. 5.

Please convey, dear Variety, my kindest Yuletide greetings to all my friends in New York and the States. I only wish I were with them. Surely the flourishing condition of Variety is the best of all arguments in favor of the steady advance of vaudeville everywhere.

Variety theatres have improved beyond all knowledge since I made my debut at the age of five years, and in splendor and comfort are still progressing.

The thanks of all artists are due to press and public, which in the last few years have appreciated and supported their efforts to improve the character of the entertainment on the stage.

Vesta Tilley.

#### POLI'S OPENINGS DELAYED.

The new theatre now in course of construction by S. Z. Poli, scheduled to open around January 1, may not have its doors thrown open to the public before September 1 of next year.

Delay in receiving the iron work and other building annoyances removes the prospect of an opening date being set before late in the present season. In preference to that Mr. Poli has decided on September 1, on which day also he expects the proposed Poli house in Wilkes-Barre will have been built and in readiness.

#### NO SETTLEMENT ABOUT COMMISSIONS.

The difficulties over commissions between the booking offices of William Morris and H. B. Marinelli still remain unsettled. Morris withheld all payments of commissions due through his office to Marinelli, amounting at the present time to about \$1,000, owing to an unsettled claim in for \$312.50 alleged to be due the Morris office for one-half the ten per cent charged Mrs. Langtry for playing in five houses, three on the Williams circuit and one other two on Proctor's.

Marinelli claims the commission was "split" with Mrs. Langtry's London agent in accordance with an agreement made

#### SHUBERT'S PRINCIPALS RESIGN.

Julia Sanderson, one of the principals of "The Tourists" playing the Majestic, and W. H. Burnside, general stage director for the Shubert Brothers' productions, have resigned from their respective positions, consequent, so it is reported, upon a discussion arising concerning the contribution of musical numbers in the show.

According to the story that reaches the outer world Grace LeRue was the storm centre. Upon Miss LeRue's retirement from the "The Tourists" Miss Sanderson was given the song "Mary's Lamb." Miss LeRue's unfortunate experience in "The Blue Moon" brought her back into the cast of the Majestic show, whereupon she employed one of the new Shapiro Publishing Company's new numbers to the exclusion of Miss Sanderson's song.

Miss Sanderson took her complaint to Mr. Burnside. He backed up her objection and threats of resignations were passed. The Shuberts refused to interfere and the two resignations came at the close of last week.

During all this time Miss LeRue was not involved in the controversy and declares that she and Miss Sanderson are the best of friends.

#### LEVI'S BAND IN VAUDEVILLE.

"Maury" Levi, leader of the Joe Weber orchestra, is reported to be a vaudeville candidate. He commenced rehearsals with his brand new orchestra at the Casino Tuesday. According to his schedule he will be the feature of Printinia, Paris, beginning in May. His first date will be at the New York Hippodrome December 30.

Some time ago it was announced that Levi would head a band playing a long spring engagement at Atlantic City, but now it is reported that when the band has been whipped into shape he will play around the Williams circuit of vaudeville houses, filling in with other time until the departure for Paris. Fifty pieces will compose the musical organization, Herbert L. Clarke, the famous cornet soloist, being a member.

#### LEDERER STARTS "CHICAGO CIRCUIT."

Chicago, Dec. 14.

Inspired by the success the Star Theatre in Milwaukee avenue has met with since its opening several months ago, and having satisfactorily ascertained the popular demand for vaudeville in the different sections of the city other than downtown, Manager James L. Lederer has promoted and organized a corporation known as the Star Theatre Amusement Company, for the express purpose of operating a circuit of ten and twenty cent theatres in Chicago.

Two sites on the North and West Sides have already been secured and the construction of theatres will begin as soon as the plans are completed.

Julius Altman, of Hannah & Hogg, is financially interested in the enterprise with Mr. Lederer and is one of the incorporators. The Star Theatre is now offering the Northwest Siders higher class acts than formerly.

Winifred Stewart, of Sam Devere's company, was married to a Mr. Somers, of Duluth, Minn., last week.

#### INDOOR CIRCUS MANAGER SKIPS.

The Great Travelling Society Indoor Circus aggregation which was announced several weeks ago to go out under the enlightened patronage of one Harold Bushea, formerly manager of "Beast and Furies," a feature of the last Cincinnati Fall Festival, has come to grief.

The show's first engagement was at the benefit for the Second Battalion, 2d Regiment, New York National Guard, at Albany. The entertainment started Monday, December 2, with a \$2,000 bill of circus acts. Receipts were good, it is reported, but according to the story of the various performers who straggled into the city last Monday morning, Bushea had decamped the Saturday afternoon previous, leaving behind nothing but acute anguish among the performers and a long unpaid salary list.

The acts were booked partly by Al Sutherland and Henry Myerhoff, the latter of the New York Vaudeville Contracting Company.

Sutherland's contracts specifically stated that in the transaction he acted merely as agent and could not be held for any loss of salary. The Myerhoff concern settled with its acts, most of which are under its own management, upon their return to town. The Norrins, Apdale's Animal Circus and Lieber and Williams, upon their own initiative, agreed to accept a reduced salary in view of the loss sustained by the booking agents, but the Keshi Brothers, Japanese jugglers, insisted upon full payment and received the contracted price.

Mr. Sutherland has instructed his counsel, Thomas Fitzpatrick, of this city, to take care of the claims of the acts booked for the Albany show through his office.

According to the story which came to New York this week Bushea carried off between \$900 and \$1,000 of the receipts. There is no allegation that this action constitutes larceny. The arrangement between Bushea and the Armory people was a division of receipts on a basis of 80 per cent for Bushea and 20 per cent for the Battalion. The manager of the show was last heard of as being headed in the direction of Cleveland and every effort is being made to locate him there.

Edward Blondell, manager of the New York Contracting Company, reached Albany Saturday night and the receipts of that performance were divided pro rata among the performers.

Among the acts who worked the week were Rose Wentworth, the Three Liviers, Lowanda, Apdale's Animal Circus, Jack Joyce, Lieber and Williams, Fauvette Sisters, Mlle. Zerita, Harmen, Bottomley's Troupe, the Keshi Brothers, Blanche Sloan, Barton's Dogs and Ponies and Mlle. Clarise and Kemper.

Frankenthal, Sapinsky & Kaufmann, the law firm of 35 Nassau street, are handling the interests of the acts booked by the contracting company.

#### \$134 JUDGMENT AGAINST MANAGER.

Cincinnati, Dec. 14.

In the attachment case of George J. Meeker and George J. Clark, known as Baker-Meeker Trio, against Bob Manchester's "Vanity Fair" show, a judgment was rendered in favor of the trio for \$134.

An appeal has been granted Mr. Manchester and the case will be tried again in the Common Pleas Court.



VIOLA SHELDON.

The new California Nightingale Prima Donna with Hastings & Arnold's "Bachelors' Club" burlesques.

by Clifford C. Fischer, when Mr. Fischer was in charge of the New York office of the foreign agency. It is said that Fischer has since denied this, but the English representative of Mrs. Langtry received the amount and Marinelli sets up the defence he can not be called upon to make payment twice.

So incensed was the foreign agent at the action of Morris in arbitrarily withholding three times the amount in question that the New York office placed its claim in the hands of an attorney. Upon being requested by the attorney to make settlement Morris forwarded a check, but declined to sign a receipt submitted, and the matter has been held in abeyance since.

#### RYAN LOSES \$35,000.

Erie, Pa., Dec. 14.

The Majestic Theatre, formerly under the management of John J. Ryan, is on the market. It has been offered to the Shubert Brothers, also M. Ries. Neither jumped at the opportunity.

The construction company which built the house has it on their hands once more. The theatre is located on leased ground and cost \$150,000 to erect, or at least that was the purchase price Ryan agreed to pay, the Cincinnati man having deposited \$35,000 on account of the sale.

Through Ryan throwing up the Erie proposition he has forfeited that amount.

**"NAT" HAINES "FELL."**

Syracuse, Dec. 14.

"Nat" Haines, the monologist, became quite popular during his stay here last week when he played the Grand Opera House. Especially is he well thought of by the country milk dealers attached to the Onondaga County Milk Association.

The association held a convention during Haines' visit, and all the "rubes" within a radius of 100 miles who ever owned a cow came in the city to see the sights. Haines was one, and the president of the company saw him first. He explained the convention and told Mr. Haines how nice it would be if the monologist would "spring" a few "gags" about milk. Mr. Haines said he would pleased to, remarking offside that his concert services ran \$100 per, to which the head of the cream factory made satisfactory reply.

All the grangers assembled in one evening at the theatre and Nat "pulled" more milk jokes than were ever heard under one roof before. He even without apology went as far back as "A cow won't give milk; you have to take it from her."

It was a "circus" for the yaps, and after the show was over Haines met the president in the Yates Hotel. "Very fine performance you gave to-night, Mr. Haines," said the boss of the milkers. "Oh, yes," said Haines, "but settle." "To be sure," replied the milkman, "and we want to do it right. You select the best hat in town to-morrow and send me the bill."

**DAVE REED DIES.**

On Friday, December 7, Dave Reed, father of the Reed Family, was buried in the Reed plot at Evergreen Cemetery, Brooklyn.

Mr. Reed was seventy-six years of age at his death. He is survived by a widow and several children, known on the vaudeville as "The Reed Birds," with whom his father had appeared on the stage for the past seventeen years.

Mr. Reed's first public appearance was at the age of ten, when he played in blackface in the side shows of Spaulding & Rogers' circus. At twenty he was a full-fledged minstrel and worked on a "floating palace" on the Mississippi before the Civil War. He was the oldest living minstrel and known from one end of the country to the other. For the past two years his place in the vaudeville was taken by another.

**MOZART EXPLAINS.**

Lancaster, Pa., Dec. 14.

Edward Mozart, head of the Mozart circuit, makes this statement concerning his trouble with Bert Weston:

"I closed the Eunice Raymond company, including Bert Weston, after the first show in Lancaster. The act was not up to the standard of my house. He (Weston) acted in an ungentlemanly manner after being closed, threatening me, with the results published. I was fined \$20 and costs—total \$44.30—for assault and battery. That's all there is to it."

Neil Kenyon, a Scotch comedian who is considered second only to Jack Lorimer on the other side, has been booked through the Marinelli office for an American appearance on the Williams circuit next season.

**ARTISTS' FORUM**

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

London Theatre, New York, Dec. 5.  
Chicago, Dec. 7.

## Editor Variety:

In answer to your request that I contribute a signed article for your Anniversary number, will say that I think you know that I consider it an insult to one's intelligence to wish him or her happy in a world where every waistcoat or corset hides a heartache, and the brightest and most fortunate eyes are often dimmed with the mist of tears; a world where every milestone of life's weary and aimless wanderings is an "In Memoriam" slab and every footfall awakens the echoes of a sepulchre; a world where love is scarcely more than an ancient myth, and friendship but a name for a forgotten thing; a world where disappointments, woes and oedivements grow thick and rank as thistles and dog fennel everywhere, and happiness is a phantasmic golden fruitage that dangles from the boughs of seraph-guarded trees in paradise, forever beyond the reach of mortal hands, tiptoe and stretch forth our arms as we may.

Children, drunken men and fools only may be happy under such circumstances and amid such scenes. I cannot give the customary meaningless greetings of this sacred season; but with all my heart wish all everything nearest and likeliest to "Merry Christmas and Happy New Year" that sane humanity and womanity can ever expect, or favoring Heaven can ever bestow on the most blest of sensible and lovely mortals.

May all the blessings of the holy Christmas season descend and rest upon every heart and home is the prayer of

Jas. H. Curtin.

St. Paul, Dec. 6.

## Editor Variety:

I wish to contradict the statement made by Nat. and Sol. Fields that they were discharged from "The Innocent Maids" company for accepting an engagement at the Trocadero Theatre, Chicago, for the coming summer. Mr. Fields forgot to mention that he had made engagements to appear at Dubuque and to "jump" the show without any notice and also that he tried to make engagements with several road managers for the coming summer without consulting me in the matter at all or communicating his intentions to Mr. Thomas W. Dinkins. The following signatures (various members of

**TOURING CUBA WITH VAUDEVILLE.**

Chicago, Dec. 14.

Clemenco Brothers have joined hands with Tatali, the European equilibrist, and will take a vaudeville company on a tour of Cuba. They sail December 27 and expect to be gone thirty weeks.

**HOOTED OFF AS "AMATEURS."**

Chicago, Dec. 14.

Ben Welch, the comedian, and Harry L. Newman, the music publisher, appeared as "amateurs" at the Folly Theatre last Friday night, tried to imitate Carlin and Otto and were hooted off the stage.

"The Innocent Maids" company will verify what I say.

## Louis Harris,

Mgr. "Innocent Maids" Co. (Nineteen members of "Innocent Maids" company attached their signatures to above.—Ed.)

Lincoln, Neb., Dec. 11.

## Editor Variety:

We had the misfortune to be burned out December 5 at Neodesha, Kansas, while with Harry Koster's "High Flyer" Burlesquers.

The entire company lost all. We had work in vaudeville which we would have lost had it not been for the kindness of Gus Adams, of Adams and Drew, and the Kauffman Brothers, both acts playing with Hyde & Behman's "Blue Ribbon Girls." They loaned us wardrobe, wigs, etc.

We also wish to thank Miss Bigger, with "Broadway Gaiety Girls," for being so kind.

Pete Mack,  
Of Mack and Dugal.

Rochester, Dec. 12.

## Editor Variety:

It was stated in Variety two weeks ago that the original company who came over with Karko's "English Music Hall" act had returned to England. This is not correct. At the present time Billy Ritchie, Winnie Ritchie, Charles Cardon and Dick McAlister are with Gus Hill's "Around the Clock."

Arthur Gallimore.

With "A Night in English Vaudeville" (also of the original Karko Company).

Dec. 12.

## Editor Variety:

As imitation is the sincerest sort of flattery I suppose I ought to feel highly honored after reading the following clipping from this morning's "World":

"Blacking up in the presence of his audience is one of the minstrel novelties that Lew Dockstader will introduce at the New York Theatre next week."

Mr. Dockstader's agent saw my act in Allentown, Pa., last week. He came back on the stage and complimented me on my work. Kindly let him know through your valuable paper that I am at Pastor's Theatre this week and if he will call he may be able to confiscate the remainder of my act for the use of his star.

Bertie Herron,  
"The Original Minstrel Miss."

**TAKES OVER OLYMPIC LEASE.**

Cincinnati, Dec. 14.

A company composed of Geo. F. and L. Forepaugh Fisk, Louis Kramer, Ben L. Heidingsfeld and Julius E. Newman was incorporated this week for \$10,000 under the title of the Forepaugh Amusement Company.

The corporation has taken over the lease of the Olympic Theatre. It is one of the details of the recent merger of the Olympic with the Anderson-Ziegler interests.

Fields and Fields joined Manchester's "Night Owls" at Holyoke, Mass., this week.

**SULLIVAN-CONSIDINE ADDING IN CALIFORNIA.**

Senator Timothy D. Sullivan and John Considine, of the Sullivan-Considine vaudeville circuit, are travelling in the West, and, according to a statement which comes out of the New York headquarters of the concern, upon the Senator's return he will have announcement to make of the acquisition of numerous new houses in the far West. The pair are now in California and are said to have closed for several houses in that State. The Sullivan-Considine circuit controls a considerable chain of amusement places on the Pacific coast, but it has not been the custom to play the better class of acts in these places. Their bills are booked from Seattle. The new houses, it is promised, are of a quality to handle the best of the Sullivan-Considine bookings.

**GRANVILLE-BENNETT INCORPORATION.**

A certificate of incorporation was filed with the County Clerk of this county and the first meeting of the directors of the Granville-Bennett Company was held at 1385 Broadway this week. The directors are Taylor Granville, formerly the outcast jockey in "The Futurity Winner"; Bennett, formerly of Bennett and Rich, and Max Marx. The purposes of the corporation are set forth as "to buy, sell, lease, produce and operate vaudeville, musical and dramatic attractions." Capital stock is \$25,000 (nominal) and May & Jacobson are the attorneys.

The first offering of the new concern will be "The Aeronaut," with nine persons, now in rehearsal. Taylor Granville will assume the leading role.

**NOT SO, SAYS WAYBURN.**

The report that the Wayburn Attractions, Incorporated, would discontinue making vaudeville productions after January 1 next is denied by Ned Wayburn, the managing head of the company.

Mr. Wayburn says his company will make all productions originally planned, together with others under consideration, and believes the report given out about the discontinuance, by an official of the corporation, was unintentionally misconstrued.

**WILL AGAIN STAR.**

After an absence of eight years from the legitimate Mr. and Mrs. Perkins Fisher will again return to that field next season with a three-act comedy built up from their vaudeville sketch, "The Half Way House," written by Ezra Kendall.

During their stay in vaudeville Mr. and Mrs. Fisher have been very successful, and some enterprising legitimate manager will take hold of the starring tour, their well-known names having a potent drawing power.

**"PRIMROSES" IN DEMAND.**

The "Eight Primroses," a Dolly Bell "girl act" which has been playing hereabouts, will "strengthen" "The Thoroughbreds" at Miner's Eighth Avenue Theatre next week, pending their permanent location in a Shubert production by that firm, to whom the act is under contract.

Amelia Stone, the former Shubert prima donna, will sing at the German Winter-ten in February.

## NEW ACTS NEXT WEEK

Initial Presentation or First Appearance  
in New York City.

Frances Knight, Gotham.  
"At the White House," Colonial.  
"Chicklets," Pastor's.  
Dorothy Drew, (Reappearance), Pastor's.  
W. E. Whittle (New Acts), Pastor's.  
The Jalvans, Pastor's.  
Walter Stead, Pastor's.

Captain George Auger and Company (5).  
"Jack the Giant Killer."  
26 Mins.; Full Stage (C. D. F.).  
Harlem Opera House.

Captain Auger has played about in the circuses in this country considerably, the Keith-Proctor program announcement of "first American appearance" to the contrary notwithstanding. The sketch derives its comedy from the ridiculous situation of Ernest Rommell, the midget comedian, rescuing the captured princess (Sylvia Hearne) from the clutches of the giant in a mortal combat. The description suggests a rough burlesque, but nothing could be further from the impression given by the sketch. It will delight the children and the antics of the little fellow should be amusing for the grown-ups. Rommell, Caroline Hass, Judy Field, a servant in the giant's castle, and Miss Hearne all do specialties that keep the act moving entertainingly. *Rush.*

Valerie Bergere and Company (4).

"A Bowery Camille" (Dramatic).

30 Mins.; Full Stage.

Fifth Avenue.

In the absence of any information on the program as to the source of Miss Bergere's sketch, the audience is left to suppose that it is original in conception, although it is a fair inference that "Trilby" furnished the motif, rather than Dumas' "The Lady of the Camillas." Whatever its origin the playlet is skillfully adapted to vaudeville purposes. It makes its appeal along the broader lines of pathos, without falling at all into the maudlin class, exerts a strong dramatic appeal, maintains a high tension of interest and grips the sympathies with a sure and certain hold. Roy Fairchild has built his sketch with an unerring instinct for the vaudeville requirement of swift and sustained effect, and Miss Bergere, notwithstanding her odd mannerisms of speech and action, realizes the title character to its fullest. She makes Kittie Kennedy, the roughly bred child of the gutter, a somewhat idealized creature, but a decidedly attractive one withal, and displayed emotional powers of a sort distinct from those formerly employed in her Japanese characters. *Rush.*

Daisy Harcourt.

Character Songs.

19 Mins.; One.

Hammerstein's.

Daisy Harcourt is appearing at Hammerstein's this week with enough new songs and dresses to be called a "new act." Miss Harcourt is without question one of the best character comediettes which England has sent to these shores. She is pleasing to the American, for she is different. The Englishwoman understands how to give expression to her songs

## NEW ACTS OF THE WEEK

and allows no point to escape. This week she is opening with "I'm Poor, but I'm Particular," originally introduced over here by her. "What Is Man?" a new comic number, follows, with Miss Harcourt making a quick change to a new and pretty yellow costume. The third section is descriptive of how different people act when sitting on a tack, and besides having laughable lines was well sung. For the finale Miss Harcourt gave her original "gallery boy" song in a handsome blue dress, which with her stage walk won for her the plaudits of an audience that had laughed continually during her performance. *Sime.*

Bertie Herron.  
Monologue and Songs.  
10 Mins.; One.  
Pastor's.

Labelling herself "The Minstrel Girl," Bertie Herron, with fame attached as one of the end girls in Wayburn's "Minstrel Misses," returns to vaudeville as a single entertainer with the same idea. First appearing in whiteface, with long cloak thrown over her minstrel suit, Miss Herron tells jokes and sings a song. Her best "gag" (and it is her own) is about the "spinal column." She says "one end your head is 'set' on, and the other end you 'set' on." Another introduction to a song, remarking it is called "Take Back Your Heart; I Asked for Liver," should be dispatched to a crematory. The first person who said this has never been discovered, but there are several hundred claiming the honor (?). Miss Herron "makes up" in view of the audience for blackface and sings, with the Wayburn-taught dancing included. She has an engaging manner, falls into the audience's good graces without delay, is humorous, does not prolong her act one moment unnecessarily, and altogether makes a most satisfactory single girl act in a convenient stage location. *Sime.*

Markey and Moran.  
Conversation and Songs.  
13 Mins.; One.  
Pastor's.

While Markey and Moran, who call their conversation "On Guard," are not strange hereabouts, even with their present offering, it is some time since they have appeared locally in vaudeville. Moran is a Scotchman and admits the character is adapted after that of Harry Lauder's, the eminent music hall artist now playing in England. Markey is made up to resemble an English "Tommy Atkins." The idea is excellent, and Moran especially handles his Scotchman in a manner to attract the most favorable notice. Opening with the song of "My Bonnie Daisy," Moran then tells stories, all of the earlier ones, together with the songs, having been told and sung before by the boy member of the Two Pucks. Markey and Moran say they were the first to open up this vein over here and that the Two Pucks copied their act; that neither of the youngsters has been abroad, and did not "do" that portion of their present act similar to Markey and Moran's until the latter team first played

here after their return from London, where "On Guard" was planned. If this is so it is a pity, for Markey and Moran have an offering that would be valuable as it is were it not that the Two Pucks have discounted the talk through repetition often in certain houses. Markey and Moran, when they have secured a special drop, changed the talk about and added new songs, are very apt to develop into a rattling good comedy act in "one." The characters are new and funny, allowing plenty of opportunity. *Sime.*

Genaro and Bailey.  
"Tony" (Comedy).  
20 Mins.; Full Stage.  
Twenty-third Street.

This new sketch shown by Genaro and Bailey is of flimsy structure, having little plot. It all leads up to the always popular dancing finish. The scene is laid in the "bootblack parlors" of "Tony" (Dave Genaro). Ray Bailey as a society leader, under the impression she is a great detective, while on the hunt for counterfeiters, stops in at the shop. The dialogue between Tony and the society queen is new and bright. Several bits of business, very well worked out, keep the action moving at a lively pace. Mr. Genaro changes to an automobile outfit and returns as the husband of the woman. He demands that she give up the idea of detecting and return home, which of course she does. Eddie Simmons did nicely in a minor role. The audience liked the skit immensely.

Elvie Fay.  
Singing Act.  
12 Mins.; One.  
Colonial.

For all the preparation it shows beyond the wearing of a new gown Miss Fay might as well have come over from the Grand Opera House at ten minutes notice to fill in a blank place on the Colonial bill. She sings four songs, ending with "The Belle of Avenue A." That sums up the offering as comprehensively as it could be summed up for the information of those who know the methods of the comedienne. The Wednesday afternoon audience liked Miss Fay to the extent of numberless recalls and a demand for the repetition of "The Belle of Avenue A" chorus. *Rush.*

Wheeler Earl and Vera Curtis.  
"To Boston on Business" (Comedy).  
18 Mins.; Four (C. D. F.).  
Pastor's.

"To Boston on Business," written by Geo. M. Cohan, has been played in vaudeville before, but not by Wheeler Earl and Vera Curtis, who are presenting it for the second time in the city at Pastor's this week. Both are young, good looking, well dressed, and take full advantage of all the comedy possibilities. Each makes a change to character, and Miss Curtis as a housemaid does a pleasant "bit." Mr. Earl in his "tough" part follows Junie McCree closely, but that rather helps the effect. The Pastor audience applauded the sketch liberally; they liked the piece and the players, and would have thought

more of Earl had he not attempted to age himself by grotesque markings at the eyes, with a "downy" appearance also on the upper lip. "To Boston on Business" is a neat comedy offering and will always please in a greater or less degree.

*Sime.*

John and Elouise Boller.

Cycle Novelty.

14 Mins.; Full Stage and Three.  
Fifth Avenue.

Working out a fast and varied routine, which is, however, somewhat injured by the mechanical necessities of setting apparatus, the two men have an excellent offering in their class. They open with trick riding, the younger man doing pretty much all the work. Some of the tricks used as later features by the run of bicycle acts are employed in this part. They then go to the tight wire, employing the wheel in several good tricks. The feature is a somersault by the younger man from a springboard. Ralph Johnstone's trick of a forward somersault from a runway makes the finish. The fact that this has been shown before rather takes the edge from its novelty, and the springboard feat would make a better finish. The act is rich in novelty and should be in demand.

*Rush.*

## OUT OF TOWN

Alfred Kelcy and Company.  
"Sister Mary, From Tipperary."  
20 Mins.; Full Stage.  
Orpheum, Minneapolis.

Maude Alice Lee, formerly ingenue with David Higgins, is taking the place in support of Mr. Kelcy made vacant by Mrs. Kelcy's death in Chicago recently. "Sister Mary, From Tipperary" is a sort of sequel to Mr. Kelcy's familiar sketch "Uncle Phineas," and has the same set, showing two rooms, one occupied by an artist (Mr. Kelcy) and the other by a girl art student (Miss Lee). They are engaged. A misunderstanding breaks the engagement. The man mends matters by the device of impersonating "Sister Mary, From Tipperary," whom the girl has not seen since childhood. The act is full of good comedy points and business. The sketch has been a great laughing success here.

*Chapin.*

Geo. Yoeman.  
German Comedian.  
14 Mins.; One.

Parlor Theatre, York, Pa.

Mr. Yoeman has an act that is out of the ordinary material. He opened here Monday matinee without a rehearsal, and in the face of all that was forced to respond to several encores. The talk is new and his finish a well-worked melody. Mr. Yoeman should, however, secure another song for his second number, the only weak spot in the act. *Chas. M. Garlinger.*

Montgomery and Barrows.

"The Bell Boy and the Porter."  
Orpheum, Mt. Vernon, N. Y.

A new sketch with the usual singing and dancing that goes with all blackface acts. Mr. Barrows is a clever dancer, and it will probably develop into a good act.

*Peter.*

# Shows of the Week - - - By Rush

## JERSEY LILIES COMPANY.

The William S. Clark Amusement Company in the "Jersey Lilies" at the Murray Hill Theatre this week has turned out an evening's entertainment that averages up very fairly with the run of burlesque shows. Nobody in the company stands out as worthy of permanent recollection, but the show delivers a fair entertainment.

The opening piece, "The Phonograph Girls," offers some novelty in the treatment of the everlasting jealous wife theme. It is in three parts, the first in a phonograph shop and the second an inconsequential street scene in "one" which furnishes opportunity for the setting of the third scene. George X. Wilson in an Irish role is new to his part, but does well enough; while Harry Woods as the Hebrew overacts in his efforts to catch the laughs.

Fannie Vedder starts the show off nicely with a good opening number backed up by a chorus of rather more than the usual singing strength, while Isabelle Hurd has little opportunity to help out on the musical end until rather late in the proceedings. The comedy lags a bit, but attractive chorus numbers sustain the interest.

Seven olio numbers packed in a short space of time, which gave each but a short period to cover, kept the vaudeville party going at good speed. Gordon and Chacon, a colored team in which the comedian was the important member, were popular. The man holds to legitimate negro comedy methods and in his singing, dancing and talk did very well.

Fannie Vedder, assisted by Franklin and Buckley, has a first-rate dancing and singing number.

Woods and Greene give a weak contribution. The talk is not entertaining and the "Bostonese" style of speech—never the most amusing sort of dialogue—has been badly written. The parodies for the most part were the familiar ones, except for a new verse upon that present popular theme the Caruso incident. This occurrence seems to be growing in popularity for burlesque purposes. It is mentioned here no less than three times in the course of the performance.

Bowen and Lina have a novelty in acrobatics through the use of a woman employed as bearer in a sort of combined casting and comedy bar act. The arrangement is productive of not a few novel effects and the woman does some neat catches, while the man works with style and smoothness, his giant swing with the double on the flyaway being particularly attractive.

Abdul Kader and his three wives were the added attraction. The Turkish combination makes a good card. Baker and Robinson do fairly with their specialty, being clever enough not to extend their offering into too much time. The acrobatic dancing of the girl and the eccentric work of the man form the basis of the act.

Isabelle Hurd in white tights made an attractive figure in the burlesque and led several of the numbers effectively while a busy young person billed as Grace Robinson received favorable attention with

## FIFTH AVENUE.

James J. Morton, the monologist, is coming to be a specialist in the gentle art of cheering up the mournful. That's why they placed him this week to follow Valerie Bergere's tragic little playette "A Bowery Camille" (New Acts). The position was an excellent one for the "boy comic," his delicious clowning gaining added force by the contrast. Miss Bergere had left a rather moist audience and Morton was badly needed when he came on. His act remains practically unchanged.

Carson and Willard were replaced after the first performance by Raymond and Caverly with German comedy. That is, they call it German comedy, but as a matter of fact parodies occupy most of the time. They were called upon to deliver ten parodies Tuesday night in addition to the usual talk. The parodies are among the best that have been heard hereabouts lately. Not one of them is built upon the wornout subjects, and for the most part songs are used that do not come too often under the parodist's attention.

Melville Ellis does his old pianologue with a bit of gentlemanly song plugging on the side. His opening is an intricate version of "Bill Simmons," in which Ellis seems to think there is humor. There may be. Ellis is closer to the piano than the audience and ought to know.

"The Electric Crickets" are back in our midst with the act unchanged either as to matter or personnel, and Frank Byron and Louise Langdon are as funny as ever in their screaming farce, "A Dude Detective." Mr. Langdon has eliminated the few lines about insects which were formerly mentioned as being in questionable taste to the unquestioned advantage of his offering. The old foolishness, however, is as laugh-compelling as ever, and Miss Langdon's sprightly presence helps.

The Exposition Four deliver an unusually excellent brand of music. They get away from established routine, showing musical combinations of considerable novelty. Four costume changes and just the right touch of comedy by the blackface member who does not overdo, give the offering a well-diversified character. The quartet retains the bells, a feature that rather reminds one of the old style act of this sort. They would do well to replace this number with a more modern one.

Carroll Henry and Nellie Francis opened the bill with a dancing and singing act that deserved a better position. Henry does a good deal of good specialty work in the fifteen minutes or so they occupy the stage, one of his best bits coming at the finish in "one." He has a simple but entertaining dance in the early part that was liked and Miss Francis made a graceful "feeder."

John and Elouise Boller closing the bill in a bicycle act are under New Acts.

a graceful acrobatic dance as an incidental to the song "Would You Leave Your Happy Home?"

## HARLEM OPERA HOUSE.

Increased patronage is distinctly to be noticed in the Keith-Proctor uptown establishment as a result of a much higher standard of entertainment, aided by a reduction in the scale of admission fees.

Captain George Auger and company (New Acts) and the revised and edited "Daisy Dancers" give an element of novelty, while the bill moves smoothly and to an excellent average of entertainment.

The Searl and Violet Allen and the Clayton White and Marie Stuart companies in comedy sketches were together at the late end of the program. Both in their distinctive ways are good laughing numbers, with the latter showing a higher polish of method and subtler quality of humor. Mr. White leaves uncertainty in his auditor's mind which of his two characters is the more delightful. As the sporty husband his confidential passages with Miss Stuart held the essence of exquisite comedy and as the saloonkeeping politician he drew a sketch that attained the dignity of a careful characterization.

There are quantities of sure-fire vaudeville comedy in the Allen sketch. The laughing bombs explode more rapidly than they can be counted. The comedy is of a rollicking quality, but it goes straight to the mark and there are no flashes in the pan.

The Wayburn act goes rather more smoothly under a new arrangement. Dorothy Jardon is still at the head of the girl aggregation and carries the score of the piece with her brilliant voice. In the dancing department the fine Italian hand of Ned Wayburn is always apparent, the girls working well in the ballet effects and the team work in wooden shoes.

The Four Nightons open the show with the posings and athletics. Something is lost in the opening by the use of an odd bluish light that fails to bring out the white figures clearly. The strong man work at the end is imposing and the exit got the quartet applause.

Stanley and Leonard are using a good deal of George M. Cohan stuff in their dancing and singing act, both having a Cohan song, and Miss Stanley using a recitative song built out of the characteristic Cohan philosophy. They make theirs a decidedly entertaining offering none the less, with all sorts of "go" and ginger in it.

There is nothing in the comedy of Caron and Herbert that has not been helping comedians, burlesque and otherwise, for ten years past, and the seltzer siphon stunt at the finish does no good either to the audience or Mr. Keith-Proctor's highly colored olio drop. The saving grace is the excellent fast ground-tumbling of the straight man.

Julian Rose was there with the familiar brand of Hebrew monologue talk and a parody or two. The parodies were new and the talk included nothing stale. Laughs were frequent and the audience expressed an unmistakable liking for the number. The Baggesens closed.

## INTERNATIONAL GAINS SEVERAL HOUSES.

According to a letter written by Chris Brown, of the International Theatre Company in Chicago, to an agent in New York, arrangements have been completed by that concern to do the booking for four new houses not heretofore figuring in the vaudeville circuits.

They are Youngstown, O.; Bay City, Mich. (formerly booked by William Morris); South Bend, Ind., and Dayton, O. These are in addition to the Lyric in Cleveland and the Majestic in Erie, the former John J. Ryan-International establishments, also booked through Morris for a time, which have dropped into the International hunting bag.

Details are lacking, but it is understood that the new theatres in the International string will play many of the acts booked by the Sullivan-Considine New York office on their way around that circuit out of Cleveland.

It is not probable that South Bend and Bay City will play any but the smaller and lower priced acts. In Youngstown the assumption here is that it is the Star Theatre that is involved. Any such arrangement, it is said, must be merely temporary, as it has been settled that next year these houses will play the bookings of Klaw & Erlanger or Stair & Havlin.

## BOOM TRYING NEW ENGLAND.

There is a live probability that Maurice Boom will extend his Pennsylvania circuit of Family theatres into New London, Conn., where he has entered into a temporary arrangement with the Moran Brothers, owners of the New London Opera House, and a firm of local tradesmen. According to this agreement Mr. Boom, beginning with Monday night of this week, placed in the Opera House an inexpensive show consisting of moving pictures and illustrated songs. If the business of the week proves to his satisfaction that the women and children of the town can be attracted a permanent arrangement will be entered into by which New London will become an item in the Boom circuit, playing regular vaudeville bills in conjunction with the four Boom and D'Esta theatres in Pennsylvania.

The New London Opera House has heretofore been more or less identified with burlesque and shows of a similar character. It has a seating capacity of some 1,200 and the town draws from a population of approximately 20,000.

## JACK NORWORTH, AUTHOR.

Jack Norworth, "The College Boy Detective," takes exception to the statement that J. Rush Bronson wrote the piece that title in which Mr. Norworth will shortly star. Mr. Norworth says he will admit that Mr. Bronson wrote "The California Girl," a piece Norworth had under consideration for a time, but as Mr. Norworth says he wrote and is willing to meet or fall with "The College Boy Detective," Mr. Bronson should not figure in the running.

# Shows of the Week - - - By Sime

## PASTOR'S.

Although the bill at Pastor's this week did not have an enticing look it proved to be one of the best comedy shows seen at the house this season. Bertie Heron, Earl and Curtis and Markey and Moran, all having good program positions, are under New Acts.

Al H. Weston and company (a very capable one) held the position of honor in "The New Reporter." The five people play the farcical sketch in "one," and moreover play it well, particularly Mr. Weston, who has a pleasant style of working. The action is lively, finishing with a laughing song in which all join. Irene Young is a dancer who should have a solo opportunity; Adele Edwards plays the part of a very pretty girl in lifelike fashion; John S. King does well, and the only one requiring attention is young Chas. Van at the finale in a baby dress. His flouncing of the skirts revealing the under dressing may amuse in some houses and the reverse in others. It should be watched. There is too much money changing; that grows tiresome, and the handing out of painted signs is not unadulterated comedy.

Tom and Edith Almond were the "added attraction," with Mr. Almond's novelty dancing, together with Miss Almond's music. She has improved generally and wears two new and pretty costumes. Mr. Almond has the act working quickly, without hitch, and his roller, ice skate and long-toe shoe dancing greatly pleased. Almond's correct "tapping" in the long shoes while dancing upon the toes is quite a remarkable performance.

The Kratons (Harry and Ethel), colored, have a hoop-rolling act that may stand alongside of any. It is about the first of its kind seen where the woman can really handle the hoops. Both work quietly, effectively and do original work, lacking only an enclosed draping to more properly give a showy appearance.

Diamond and Smith sang illustrated songs with moving pictures, having one new reel and some different songs; while Jack Irwin told stories and had a "catch" batch of talk upon a deck of playing cards. Mr. Irwin also recited about "The Kid's Last Fight." It may be a matter of opinion as to the value of this recitation or Mr. Irwin's ability to properly emphasize it, but his stories were so good and well told that perhaps if Irwin would work out a monologue on "tough" lines only, keeping away from extravagant slang, he might find himself in demand, with prizefight talk and acting unnecessary.

Joe Bowers, of Bowers and Curtis, is a first-class Irishman on the style of Barrett, of Gallagher and Barrett. Miss Curtis looks well on the stage, and the pair have a good medley finish, although walking out of the sketch proper into "one" to sing it.

An act deserving a better position on the bill was that given by Ernest Kimball and Madge Lewis. Miss Lewis makes two changes and has a pleasant singing voice besides a pretty face. Her opening Irish selection was greatly liked. It might have gone better at the finish,

## "THE JOLLY GIRLS."

A large question mark goes with "The Jolly Girls" at the Dewey Theatre this week. Several interrogations are suggested by the show, in fact.

The first which presents itself is why "The Jolly Girls" is called a "show." Up to within thirty minutes of the closing, when the burlesque entertainment has been concluded and Edmund Hayes with Adele Palmer in Hayes' former vaudeville sketch "A Wise Guy" is played, there is very little of anything except a long, draggy thread of a story, with ten chorus girls, a few changes and some seedy, cheap-looking costumes.

Hayes is the one comedian in the crowd, containing only three principals. What is lacking in this respect is made up for by female impersonators. The impersonations are carried to the extreme of having two boys dressed as girls in the opening chorus and afterward doing a "sister" dance in the olio. It is the dressing that saves the dancing. S. W. Sherry plays a "straight" part throughout the two-act piece named after the Hayes sketch and he is entitled to credit for his work.

Three girls of the ten making up the background have songs, but with two exceptions in the afterpiece no presentable costumes to sing them in. Encores are taken by the orchestra leader on the slightest pretext, and the "pretext" may have been "planted" by a music publisher. No one else in the audience clamored for any repetitions.

Mae Sheldon, a chestnut-haired heavy-weight, sings, "Take Me On the Rollers" with the female impersonating dancers called the "De Kabrys" appearing with her on roller skates. Kitty Buckley had "One Little Soldier Man," and in these two numbers the girls were well dressed, wearing fresh new costumes.

Hattie Belmont renders "What's the Use of Loving?" and a special number should be installed for the chorus called "What's the Use of Working?" Two or three dance steps is the routine. A small blonde on the end of the line might be made to do soubrette duty. One is sadly needed, and Maggie Newell should be ordered to stop wearing roses while the program calls her "Rose." It seems as though it is a mark of identification.

Even though "The Jolly Girls" constituted an entertainment, Edmund Hayes can not last forever for over two hours without better comedy and dialogue. Now the best he offers is slang and vulgarity while sitting on a lounge with another and the fourth female impersonator in the piece.

The only act of merit is the Four International Comiques, fair aerobats with one excellent male ground tumbler dressed as a girl.

"The Jolly Girls" is the cheapest burlesque company that has played New York this or possibly any other season.

which needs strengthening. Kimball is no mean contortionist. Although playing in clown makeup, he does not secure sufficient comedy out of it.

The Alvin Brothers in a ring performance and George F. Howard, character impersonator, also appeared.

## TWENTY-THIRD STREET.

Charles E. Evans and company, Genaro and Bailey (New Acts) and Lee Tung Foo have the bright lights in front of the Twenty-third street house this week. "It's Up to You, William," the Evans farce, after a drawn-out opening, develops into a very lively and altogether pleasing offering. Mr. Evans works in a quiet and easy manner, securing laughs legitimately, always keeping in bounds an elastic part. Mr. Evans deserves credit for surrounding himself with such capable support. Charles H. Hopper has a pleasing way and runs Mr. Evans a close second for comedy honors. The Misses Barry and Phillips, "confiding wives," both look and play exceptionally well. A Miss Skillman has a small role.

Lee Tung Foo has dropped a little of his opening talk to advantage. He is singing three popular songs and does well. The Moulier Sisters did their regular routine of horizontal tricks, although one of the girls seemed to be suffering from an injured knee. The act is one of the best of its kind, showing all of the more difficult tricks attempted by men and go most one better with the double somersault from a giant swing.

Harry Brown is one loud proof that the "coot song" is not a thing of the past. He sang five numbers and the audience wanted more. Mr. Brown is a colored comedian purely and attempts nothing else. A collar and tie of some sort could be worn by him without harming the effect of his now collarless white shirt. Polk, Kollins and the Carmen Sisters were well enough liked in the opening and closing numbers, the operatic selections and imitations sandwiched in between not being so popular. The act is dressed well and were Mr. Kollins to leave the announcing for some one else or have it done by cards or leave it out altogether the act would be improved; also popular numbers altogether, even at the expense of the imitations, would help. Carroll and Baker did very well with parodies and dancing in an early position. Nettie Carroll opened the show on the wire.

## GENARO CHARGES PLAGIARISM.

David Genaro is very much exercised over what he considers a deliberate plagiarism of his new act which he calls "Tony, the Bootblack." Mr. Genaro discovered that Walter Shannon and Beatrice McKenzie have a sketch, the scene of which is located in a shoe-cleaning establishment and that it has been booked by Wilmer & Vincent.

He notified the managers that it was an infringement of his rights and requested that it be cancelled, in conformity with their promise to the Comedy Club's recent circular to all managers.

Walter Vincent, of the firm, had a conference with Mr. Shannon and is convinced that it is merely a coincidence, and that the acts do not conflict in any way, the locale of the sketches being the only points of similarity.

Wilmer & Vincent have therefore declined to interfere, admitting, however, that if they had not already booked the new act they would have held off until the controversy had been adjusted.

## WOULDN'T CHANGE BOOKINGS.

"That Quartet," now playing at Proctor's Newark theatre, was booked for the Union Square Theatre next week. The Keith office wanted Sylvester, Jones, Pringle and Morrell, who compose the quartet, to play the Harlem Opera House during that time instead, placing them in that theatre.

The four men as one declined to allow their booking to be changed, principally through being engaged on the Williams time. This shift of dates would have brought them in opposition to Williams' Alhambra. P. F. Nash, of the Keith office, "dropped" in the Newark theatre last Wednesday to see "the boys," but he could not engage the singers in a business conversation.

They have said that they will report at the Union Square on Monday morning to fulfil the engagement. If not allowed to work there through having declined to play uptown, "That Quartet" declares it will sing in the public square fronting the Keith theatre for the benefit of the children's Christmas dinners.

## MAY STAR PANTZER AND SELBINI.

Chicago, Dec. 14.

During the recent visit in Chicago of Ed F. Rush, of Weber and Rush, it developed that the firm seriously contemplates starring Willy Pantzer and Lalla Selbini (his wife), both at present with "Dainty Duchess" company, in a musical play next season. Mr. Rush was reticent and no details were given out by him concerning it.

## AUSTRALIAN ARTISTE HERE.

Maggie Moore, a comedienne of considerable reputation in Australia, formerly the wife of J. C. Williamson, the well-known Antipodean manager, is in New York with a sketch and three people, endeavoring to secure an opening here.

## WESLEY TO PLAY DATES.

Encouraged by the success of foreign eccentric dancers Louis Wesley will once more return to the stage. After January 1 he will essay a single turn, accepting such bookings as may be proffered in and around New York, thus enabling him to give a portion of his time to his agency business.

Kennedy and Rooney are booking for six months only next season, reserving the remainder of their time for a lengthy vacation in Florida.

The Curzon Sisters, "Human Butterflies," now playing at the Hippodrome, have been booked for the Wintergarten in Berlin, opening there in April next.

Josephine Gassman and her "picks" have been engaged to play in Berlin commencing next March, with a tour over the Continent to follow.

The Eight English Primroses make the announcement that they do not contemplate going into burlesque permanently, as announced, but are under contract with the Shubert Brothers.



# LONDON NOTES



BY C. C. BARTRAM.

Variety's London Office 40 Lisle St., W.

The Coliseum, rumored to open New Year's, will likely take time by the forelock and open Christmas. That Austin and Stone idea of double companies will be forever discarded and the great grand hall will line up with the Empire and Alhambra in giving one show nightly, though occasional matinees will be announced.

The Coliseum's reconstruction scheme will find Frank Allen, of the London Hippodrome, prominent in the direction, while Alderman Carey of Cardiff will be on the board to look after the interests of investing mining magnates of that city. As manager Mr. Stoll will give if possible even closer attention to the house, and with splendid generosity and confidence will invest \$175,000 of his own money, while working without salary until five per cent. dividend has been paid.

At the Palace there has lately been some kicking on both sides of the scenes. The chief of all the kickers has been George Paul Ernest. It was this intelligent gentleman who had the barefaced audacity to suggest at a company meeting that the Palace needed an "experienced manager," and this "unkindest cut" he followed up by issuing a circular in which he stated that the enormous sums paid out for Palace management during the past ten years, discussing the sliding scale contingent on the yearly dividends by which salaries were regulated. Managing Director Butt and his associates at once pricked up their ears, and when Mr. Ernest addressed a rather strong letter to Palace Solicitor Beyfus they saw their chance. Hence the high and mighty Palace got mixed up with a police court and made a bluff action for libel, to be withdrawn, of course, if Mr. Ernest apologized.

It was all very serio-comic, though the proceedings had a touch of pathetic interest through Mr. Ernest being ill and unable to be present. The prosecution began by saying that for some time the defendant shareholder had been indulging in criticisms with which he would not trouble the court. (Hear! Hear!) After a meeting of the company on November 9 he had written a letter to Alfred Beyfus, for thirty-one years a Palace solicitor, which was the cause of the proceedings.

Mr. Abrahams (Ernest's solicitor): "Don't read the letter." Prosecutor Bodkin remarked that it would not be necessary to do so. The Palace directors had seriously considered it and taken high legal opinions. The aim of the present proceeding was to stop, once and for all, imputations of a personal character such as were contained in the communication. If any course were proposed on the part of the defendant which would have that desired end, coupled with any statement of regret and withdrawal which Mr. Abrahams might be instructed to make, he would be prepared to ask that the summons be withdrawn.

In response Mr. Abrahams said the defendant had instructed him to say that

the letter complained of was written by him without due consideration in a moment of irritation, after reading a statement in a certain paper. He now unreservedly withdrew insinuations and begged to express in open court his regrets and apologies. He moreover agreed to pay costs on the summons being withdrawn and to promise he would make no more such personal attacks in the future.

Thus Alfred Butt and Alfred Beyfus had their little way and made Mr. Ernest "Jim Crow," at least for the time being. You will note the awful secrecy about the communication. Thus it ever is in old secretive London, where all deep things must be screened with the veil of Isis, which can not be raised but grows longer with the lifting. The whole rather painful performance was simply to discipline Ernest and make him hold his peace. Of course a still tongue makes a wise head, but it doesn't make the public wise.

Walter DeFreece has acquired the Leeds Theatre Royal, where the great Moody Manners Opera Co. is now filling a long engagement, and after closing to further beautify will open mid-January as a music hall, adding it to the long string of places controlled by himself and Barrasford. A short time since I spoke a good word for these enterprising managers, in no way overdoing the matter, though I mentioned that they had "booking designs on the London Empire," something every agent in London has.

Now it is well known that the London "Music Hall" is guilty at times of resorting to the old journalistic trick of printing up as foreign letters epistles written in London. Every week it prints a "big batch of American news" from its "New York correspondent," and the best of the items trace to Variety. Notwithstanding this a string of pickings and cullings called "Latest on Broadway" begins with this twisted statement:

"Variety says that Barrasford and DeFreece may run the London Empire. Probably you will smile."

The Music Hall in repeating part of statements made by "Das Programm" and "The Performer," would appear to desire to have the editors of both those papers get into trouble. It encourages Mr. Butt by wishing strength to his arm. Despite this editor's attack on your London correspondent it is interesting to note that for weeks past every single copy of Variety has sold out clean, with people crying for more. The Leicester Square boys all buy it to read what is going on in London. Meantime as concerns the Empire, it is interesting to note that a rumor of its affiliation with a circuit was published some time ago by Henry George Hibbert, editor of the London "Music Hall," in the Manchester "Sunday Chronicle."

T. W. Jenks has been transferred from the Idea Theatre, Fond Du Lac, to the management of the Bijou at Oshkosh, Wis.

# SMALL TALK

By BURT GREEN.

A thief entered the house of Wm. Cutty (of the Six Cuttys), on 107th street, early last Tuesday morning and found himself in the music room. Hearing footsteps he hid behind a screen. This was his punishment:

From eight to nine the eldest sister, Elinore, practiced on a saxophone. From nine to ten Elizabeth had a singing session. From ten to eleven Marguerite had a 'cello lesson. From eleven to twelve "the big boss," William, practiced with his baritone. At twelve fifteen the whole six assembled and practiced a trombone sextet. The thief staggered out from behind the screen at twelve forty-five and, falling at William's feet, cried:

"For heaven's sake, have me pinched."

At a vaudeville entertainment at the Democratic Club on Fifth avenue on Wednesday evening were a number of well-known artistes. I overheard this conversation between two soubrettes who were waiting to go on.

One said, "I don't know what's the matter with that tall, blond gent over there. He was so attentive a while ago and now he won't look at me."

"Perhaps," said the other, "he saw me come in. He's my husband."

Bert Leslie will bear a close examination as to his sanity. He was roaming through the different "rubber rooms" of the Hotel Metropole one night this week, muttering feebly:

"Sixty-nine, sixty-nine, sixty-nine."

"What does he mean by that?" asked Billy Gould of John Considine. John replied: "Let's go ask him," and when they inquired Bert said, "Let me alone, that's the number of buttons on the back of my wife's new dress."

Why does Pauline Moran, who is doing two hard shows each day at Paterson, N.J., this week, come to New York after every performance?

Answer: Because a certain banjo is "a-plunking" at the Colonial.

George Evans had to speak real grammar this week. The new manager at Keith's Union Square won't allow anything but the purest English (on the stage) and he made George drop "joint" from his monologue.

This is as it should be. George must not try to corrupt language and should confine himself to more refined expressions. Oh, merciful mayonnaise!

Evan Thomas, the sly stage manager of the Colonial Theatre, was asked by a visitor if "vaudeville contained all the different sorts and conditions of people in the world." "Yes, it certainly does," said Thomas, "and we get them all at this theatre."

One evening last week at the Alhambra Theatre Clarice Vance ripped two flounces off the bottom of that gorgeous white princess dress she wears. Instead of flying into a passion Clarice only smiled. She said it didn't matter and went right on, doing her usual turn as though nothing had happened. The next day I complimented Clarice on her wonderful self-pos-

session. Answered Clarice: "You should have seen the marks of my teeth on the scenery afterward."

Did you hear the "Take this down and fill it" story that May Irwin told at the Barnabee benefit Tuesday afternoon?

Byron and Langdon are happy over the fact that when this week at the Fifth Avenue Theatre is over they will have completed the third and last "hoodoo" house of the Keith time and can now play the rest of the circuit in perfect peace.

"That Quartet" will be the headliners at the Union Square Theatre next week. Talk about big voices, when these boys sing you can hear them in Philadelphia, Washington and Chicago—or any other town they play in.

Would some one please tell Billy Hines, of Hines and Remington, how he can fix his lawn mower so that he can clear away the snow. Address Harrison, N. Y.



CHARLES NICHOLS

is in his second season with the "Star Show Girls" under the management of Wm. Fennessey. He is the writer of the farce "Dopey Dan," used by the show and is responsible for the entire production, including the staging of the famous "Military Drill."

A team of colored workers asked Charlie Wilshin at Morris' offices the question, "You ain't got no work for us Sunday?" Charlie said, "Who says I ain't?"

Then one of the dark men came back at Wilshin with:

"I ain't says you ain't; I only ax you is you?"

## NO. 2 VAUDEVILLE COMPANY.

Lamar and Gabriel have organized a number two "Buster's Holiday" organization to tour the Keith circuit, with "Little Rice," who acted as understudy for Gabriel, playing the title role.

Since the announcement in last week's Variety that "Mose" Gumble contemplated a trip to Florida immediately after the first of the year, there has come a change of heart. On inquiry "Mose" discovered that the fare is \$68.50 and sleepers would cost \$3 more. He will go to Lakewood. He now thinks that Lakewood is just as healthy.

## PHILADELPHIA SITUATION

**Percy G. Williams to Give Vaudeville in New Theatre at Cherry and Broad Streets.**

By GEO. M. YOUNG.

Before the advent of another theatrical season it is almost safe to predict that the contest for premier honors in controlling the vaudeville situation will have reached this city and the thousands of patrons of this class of entertainment will be given an opportunity of dividing their support between houses controlled by B. F. Keith and Percy Williams. Such a condition of affairs has been threatened for so long a time that those interested have no doubt grown tired of waiting for an outcome, but it can be stated with positive assurance that the local field, which has been left to the Keith management for the past fifteen years, will be entered by Williams, who is busily engaged in opposing the Keith & Proctor forces in other cities.

Just where Williams intends to locate has not been officially announced, but it is almost certain that the opposition to Keith will be housed in the new theatre now in course of erection at Broad and Cherry streets, alongside the Lyric The-



GEO. M. YOUNG.

Variety's Correspondent at Philadelphia.

atre, the playhouse which was finished last year and is controlled by the Shuberts. Variety stated some months ago that the Lyric Theatre would have an addition and that a roof garden, to cover both buildings, was to be a feature. It has been impossible to secure any official verification of this report, but there is every indication that Williams will locate at Broad and Cherry streets.

Rumor has it that Williams has had his eye on the newly erected German Theatre at Franklin street and Girard avenue, and it has probably been mentioned to him, as it is not meeting with the success expected. It is hardly likely, however, that Williams will listen to this offer, as that theatre is out of the way and does not offer any better inducements for high-class vaudeville house than the Bon Ton Theatre, which was also mentioned.

During the past year or so numerous announcements have been printed to the effect that Philadelphia was to have a new

vaudeville theatre, and the Chestnut Street Theatre, Walnut, Garrick and Casino were among those mentioned as having been secured. Whatever idea any one had of securing the Chestnut Street Theatre was quickly given up, and it, with the Garrick, which has been taken under the wing of Nixon & Zimmerman, will continue to play the legitimate attractions of the "Syndicate." Oscar Hammerstein was after both the Walnut and Casino, but there will be no change in the policy of either house in the near future, if ever.

The Garrick Theatre offered the only logical situation for a vaudeville house in this city, aside from the North Broad street site. Both the Walnut and Casino are too far down to suggest even a possible chance of success. Tenth street is the "dead line" in Philadelphia, and while Eighth and Chestnut has been reported as possible location for a new house, it is very doubtful if this site was ever given even consideration.

The spot where Williams will locate, according to the present indications, is an ideal one and with his policy of giving the highest class acts obtainable there is no reason why he should not be welcomed by the Philadelphia patrons of vaudeville. There is ample room for two first-class houses in this city, for outside of Keith's there is nothing but the Dime Museum, Bon Ton, where the toll is five and ten cents, and the burlesque houses for the lovers of variety to patronize.

With the present condition of the vaudeville situation analyzed, Philadelphia suggests the most attractive point of operation in the country. Having a population of about 1,500,000 there is but one first-class vaudeville house. For fifteen years the Keith management has had the field practically to itself. From the cosy little Bijou on Eighth street, where the continuous idea was introduced through the medium of opera and variety acts, Keith moved to the magnificent playhouse on Chestnut street, which has just entered upon its fourth year of continued success and is being patronized by the best class of theatregoers.

The appearance of such stage celebrities as Mrs. Langtry, Arnold Daly and others from the legitimate has lured those thousands to Keith's who had never before witnessed a vaudeville bill. There are many recruits from the legitimate, however, that have not appeared in this city, and it is with the expectation of seeing some of those which have been introduced to New York, Brooklyn and Boston audiences that the vaudeville lovers of this city are looking forward to the opening of a theatre where acts booked by Percy Williams may be enjoyed.

This would bring about a contest for patronage between Keith and Williams that would insure the best acts in the country, and while it might cause a much larger outlay of money, the bills that were of the best would draw the larger business.

Williams has paid frequent visits to Philadelphia recently and conferences have been held both in Philadelphia and New York regarding the opening of the new

houses. Negotiations, however, were at a standstill for a time owing to Williams' inability to secure positive assurance that he would be supplied with enough good acts to keep him going. Now that this has been settled rapid progress in his invasion of Philadelphia may be looked for.

## LOOKING FOR KANSAS CITY.

Chicago, Dec. 14.

Arthur Fabish, in charge of William Morris' Chicago office, left here last Sunday for Kansas City, where he met interests connected with the Heim Brewing Company of that city for the purpose of talking over plans for a new theatre.



HARRY SMIRL AND ROSE KESSNER.

A lively singing and dancing pair who work for their popularity and get it. Beside a quantity of good comedy work, Mr. Smirl contributes first-rate eccentric tumbling and Miss Kessner a fund of bubbling humor to the toll ensemble.

As to the burlesque situation here little may be said. Philadelphia is well supplied with burlesque houses, having two in each Wheel, and at least three of them are dividing the patronage. Efforts have been made to bring the burlesque entertainment to a higher standard, which is, in the main, responsible for the success enjoyed. The elimination of much of the lower grade of comedy has been the means of attracting women to the theatres where they were strangers in the past. In the Casino, Trocadero and Bijou Philadelphia has three of the best theatres in the country that offer burlesque shows as the weekly attractions. The Lyceum is the fourth and the oldest. Being in the heart of the Tenderloin its patronage consists mainly of men. The first three enjoy good patronage from women, the Casino and Trocadero especially, and the managers of these houses have taken some care to cater to their patrons.

The Dime Museum, which is one of the oldest in the country, still enjoys a liberal patronage and gives excellent bills for the price of admission, while the Bon Ton, which had a varied career, is bidding for favor at even a cheaper price of admission.

## "DOMINOS" CAUSING LEGAL PROCEEDINGS.

When Weber & Rush purchased the act known as "La Domino Ronge" they also received with the bargain a prospect of legal difficulties.

The firm placed the dancing specialty with the "Bon Tons," one of their burlesque shows. This week, learning that the "Parisian Belles," another burlesque organization on the opposition wheel, had put together an act called "The Girl in the Pink Mask," Weber & Rush instructed their attorney to bring restraining proceedings to prevent the "pink" girl trespassing upon the prestige of the "red" one.

presumably to be devoted to vaudeville.

No particulars are at hand, and it is not believed that Mr. Fabish had anything more definite in mind than a mere "talk." He has made several such trips in the past, and has been extremely active in this section looking after Morris' interests.

William Morris, when asked regarding the above report, stated that he had no information. "Mr. Fabish," said Mr. Morris, "has a free hand in the West. When a 'deal' has been completed I am informed, and further than that I do not ask Fabish anything, as I am fully satisfied with whatever he does."

Clarice Vance was booked at the Union Square for the current week, but was switched to the Fifth Avenue.



MARIE CROIX

is playing the principal female part this season with Wm. Fennelly's "Star Show Girls." She is possessed of a fine soprano voice, which is one of the features of the show, and has much personal charm.

# LEGAL PROTECTION FOR AMERICAN ARTISTS

By MAX BEROL-KONORAH  
(President of the International Artists' Lodge).

Is the system of legal protection which has made the International Artists' Lodge and its sister organization, the Variety Artists' Federation in England, strong and efficient; which has helped to abolish abuses of long standing and of detriment to the profession, practicable in America?

Legal protection has not only helped the lodge members but the profession in general. It has rendered Continental engagements vastly more safe and secure. The lodge has carried through about 400 lawsuits and won about 375 of them. It has directly put into the pockets of the members nearly \$50,000, for which favorable judgments have been obtained, and it has indirectly saved the profession an almost incalculable amount, for many decisions on test questions have become precedents.

Of course no organization will go to law when the member is in the wrong, and in this way managers are even protected against unnecessary litigation. It happens frequently that a performer will submit a case to the organization, where in his ignorance of the law or of business customs or owing to his distorted or perverted logic, he believes he has a grievance. Naturally, the organization does not protect him against fancied wrongs. Many a manager when dealing with a lodge member will treat him with fairness just because he knows him to be protected and wishes to avoid a lawsuit.

Now, how about America? I have already answered that question with a "Yes" and a "No." The affirmative answer applies to test cases, which indirectly involve all artists. The negative applies to individual cases where only the interests of the litigant are at stake. Cases of the latter kind may be carried through, but if so the costs should be borne by the member.

Litigation is very expensive here, especially if the best legal talent is retained, and that is of course essential. It is also very slow and often uncertain. There are too many dilatory tactics permitted, deferring and protracting the case and incidentally increasing the expense. There are too many stays and appeals and demurrers and injunctions and all that sort of thing, which are much more limited in Europe. Yet, roughly speaking, a test case carried through by a reputable firm of lawyers will cost perhaps \$250 for the first decision and from \$500 to \$600 if carried to the Court of Appeals. This estimate I base on information and inquiry. Such costs could well be afforded in test cases.

The results obtained from a legal system of protection would be of vast and almost incalculable benefit to all. Of that I have not the slightest doubt. Many moot questions would be settled, many points and clauses in contracts would be decided and adjusted.

Again, not by any means all or even the majority of questions are contract questions. How many artists know, for instance, to-day whether the manager is responsible for wardrobe stolen from their dressing rooms or not? Suppose the dress-

ing room has a defective lock? Suppose mice or rats chew your wardrobe to pieces? Or who pays for it if a scene shifter drops a piece of scenery on your valuable apparatus and smashes it or kills your trained dog? Who stands the loss if an expensive framed picture which you gave to the manager without his asking for it especially is put into a show window by the lithographer and comes back damaged beyond repair? None of these things are mentioned in any contracts, and yet they happen time and again and twenty performers will give you twenty different opinions regarding them. So will the managers. Then there are questions not involving managers at all, but agents, railway companies, etc., or perhaps a manufacturer who guaranteed to furnish you certain apparatus or wardrobe in time for opening at a certain date and did not. Under existing conditions the performer is at the mercy of any and all these people; few artists have the courage to stand out against any impositions.

There is one objection I have heard raised several times. It is claimed that there are forty-five States with as many different laws and that this makes it difficult to obtain judgments which will hold water everywhere. Partly that may be true, but not by any means to a very important extent. The fact that State laws differ is in general only true of statute law. But almost everything pertaining to contracts and business relations is decided not according to statute law, but on the principles of common law, and common law is virtually the same everywhere.

To sum up, I certainly believe that a successful system of legal protection can be established here, but that its principal purpose must be to take up test cases. Practical experience will show quicker what can actually be done than mere theorizing.

Still greater objections were raised when the I. A. L. carried its legal protection to England, the enormous expense of litigation was pointed out, also the fact that the managerial end in England is in the hands of large syndicates and enormous, almost monopolistic stock companies. But the I. A. L. blazed the trail, and in one year English performers saw the results and organized the Variety Artists' Federation on the lines that had proved successful with the I. A. L. The mere promise of legal protection made the V. A. F. an instantaneous and unprecedented success. Its growth was spontaneous. Its membership went up by leaps and bounds, and to-day, nine months after organization, has reached 3,500. Though still in the process of formation and not yet financially strong, the V. A. F. grants legal protection in three cases weekly already; it has taken the bugaboo barring clause into court, fighting it in several separate cases, and is already settling from ten to fifteen cases a month by arbitration.

That shows, in spite of the alarming prophecies, the possibilities of legal protection in countries where conditions are less favorable than they are in Germany.

Now, how about America?

# THE MONOLOGIST AND THE ACTOR

By JAMES J. MORTON.

Yes, it looks the easiest and simplest thing in the world to walk out on the stage and deliver a monologue. But is it? The public speaker, the Senator, the Congressman, the clergyman—all, or 99 per cent., prepare their speeches and stick to the subject closely because they wish to convey to the auditors that their idea is the right one.

But the single-handed entertainer—called a monologist—has to drift from one subject to another, and must be able to please the majority of his audience at all times, at all places and under all conditions.

Monologists are scarce, also. I don't really know of but four or five in our entire realm of what is now known as vaudeville. A comic song with music and a few jokes thrown in here and there, an allusion to some local occurrence or an imitation of some other artist does not constitute monologue. Yet a great many lay claim to the title.

Some are entertainers, some story tellers, others comic singers, but when asked "What is your line of business?" reply "Monologue."

Originality is the first step to recognition. Personality next, and an indomitable nerve to withstand criticism last. You originate a story and tell it. It makes a "hit." That is, your audience enjoys it. Do you suppose it's your own from that minute on? The answer is "No." Good stories are spoiled in vaudeville not alone by being purloined and used by other actor chaps, but by the audience as well. They remember something that has pleased them and tell it. It also finds its way to the "large productions." I mean those where the girl predominates, the comedian whistles and gets his jokes from theatre-visiting friends and pilfering magazines.

Ideas, too, are grabbed up the moment you mention them. Some people are great when they have an idea. They can go ahead and work on it, but they would never have an idea of their own till you could place the Atlantic Ocean in a cigar box. The female sex are also becoming jokers quite rapidly. Some handy pencil worker jots down some jokes, culled here and there—mostly there—and with a song or a violin solo or a piano stunt tell or try to tell talkable ticklers. Most are sad, very weepy and non plus.

Then again the wise man in the audience, he of the marble expression, the fellow who knows all the jokes, where they were first told and by whom, and often says, "That fellow took that from 'Floradora' or 'The Social Whirl,'" and in the majority of cases it's the other way. They even publish joke books now. The public sometimes think these books supply the actor.

The monologue man is the Handy Andy of vaudeville. He is generally placed between a battle scene and a trained animal act, and while they are sweeping up the glass and cartridge shells behind him he stands before the audience trying to be cute and comical, but cannot keep his mind on his work, fearing that every

moment one of the bears or a trained duck may visit him. Those things have occurred and generally do at a time when you are just at "the" point of a story, but the intruder secures the laugh. I once (and only once) was chased on after a girl with an organ and enough electrical apparatus to start a bright light station, sang three religious songs with a halo hovering around and only her face visible. Imagine the effect of such songs sung in a laugh shop. Of course at the conclusion of her act the audience applauded, and good, too. They wanted her to come out and bow, so they could satisfy their curiosity by looking at her. But three songs was her limit and no bow. There was a great chance to cause laughter, and right behind you an aerial act, with steel ropes and hooks clanking against the sides and all the stage hands bumping into each other.

It's a grand life—if you don't mind how you live. And now that so many theatres give so-called "sacred concerts," the monologue man is the steady "mark." Acrobats and dancers and a few others in character makeup are paid their week's salary on Saturday night and can take a train and arrive at their next stand with time to spare, but the speech and song gent remains over and takes a night train in a berth and awakes just in time to hike off to the theatre for rehearsal.

In order to rehearse early he is at the theatre an hour before the orchestra arrives, in many cases without breakfast. As he is about to hand his music to the leader, Miss or Mrs. Importance, who knows all the musicians by their first name, hands in her orchestrations and occupies the time he has saved up to eat in.

Just one single person in the centre of the stage, just forming one single subject in a picture surrounded by a frame of steel and brick and gilded and lighted. Be comical, be entertaining, please the audience, be original and make them laugh, or in a short while you will find another picture in the frame.

I almost forgot to mention the vaudeville critic, his name is legion. He is in the audience, in the manager's office, in the saloon, the agent's suite and the porter's room. You are torn all apart.

The manager sits in front Monday and watches the show. He never laughs. Some managers would never recover if they thought the artist noticed them laughing. It's the style to look important and know it all, be blasé and wise and never seem pleased. Just sterilize your face and never unfold, especially to the actor fellow—you are better than he, but the same actor may have a silk hat and a pair of patent leather shoes at home and know how to wear them, and how to have in or out of them.

On the stage, though, he is a public servant, engaged to do his share of the work, making a place for the manager and all those under him, but only just as long as the public appreciate his efforts to please. After that—well, it's too far to look ahead. They may change your route.

## VAUDEVILLE'S FUTURE IN ENGLAND

By WALTER DE FRECE.

(*Mr. De Frece at present has a circuit of vaudeville houses in England, and is looked to as the coming leading vaudeville manager in that country.*)

Birmingham, England, Dec. 1.

The future of vaudeville in England depends largely on the success or otherwise of the newly formed V. A. F., in my opinion. If it can hold together the members will be able not only to benefit themselves in many ways, but to prevent anything in the shape of a "trust" in vaudeville being formed.

A complete control of the vaudeville houses in England by one company or management would be serious from every point of view. While there is competition on the part of the managers plenty of new material will be forthcoming from the artists and the interest of the public in vaudeville entertainment will not be allowed to diminish.

Artists have the future of vaudeville in their own hands to a great extent. Let them realize the necessity of finding new material, of not playing themselves out in any particular town, and above all let them refuse to sign contracts binding

them years ahead. If there is any ability in them at all they must double and treble in value the more they become known to the public.

The public pays for what it wants and the manager is willing to pay heavily for the attraction required by the public. If one manager will not pay, another must and will; that is, providing, as I say, the competition is kept alive and the fact of artists refusing to sign their lives away to the same manager will assist in creating competition and crushing monopoly.

From all parts of England at the present moment come reports of great business at the vaudeville houses. And every day people over here are realizing the enormous value they receive for the small sum demanded for admission, in the entirely pleasurable light form of entertainment provided at vaudeville houses.

We do not at present lose our patrons, once we attract them to our theatres. On the contrary, figures prove that vaudeville patronage is increasing by leaps and bounds, and, given present conditions, I have no hesitation in prophesying a longer life for vaudeville than any other form of popular amusement.



A CROWD OF ARTISTS IN TEXAS.

Snapshot taken unawares by John A. West, "the Musical Brownie," in front of the Majestic Theatre, San Antonio, Tex., Nov. 7. The Variety being read is of Nov. 3.

Reading from the left, the names run in the following order: C. Delspine, Chas. Forrester, W. R. Bannon, J. A. Bannon, Cal. Cohen, Chas. Bannon, Wm. Weston.

Luba de Sarema's trained animal act has joined the Rentz-Santley show for the remainder of the season.

Max C. Anderson expected to leave for Paris on Thursday. He will do so in the course of the next few days.

The Rowlands have had their Hippodrome engagement, originally for four weeks, extended eight more.

The Six Mowatts have received bookings abroad until 1908. They open in Paris January 1.

## THE MUSIC HALL'S FUTURE IN ENGLAND

By HARRY MOUNTFORD.

London, Dec. 5.

(*Harry Mountford is called "the silver-tongued orator" of the English variety profession. He is prominent in artist's organizations, being vice-president of the M. H. A. R. A.; vice-president of the Music Hall Home, and executive committee member of the V. A. F.; I. A. L. and Music Hall Fund. Mr. Mountford's specialty is a "conversation" with his wife, the team being called Mountford and Walsh. The scheme of building a union hall for the accommodation of all music hall societies in England originated with Mr. Mountford.*)

There is but one method of judging what may happen in the future, and that is by carefully considering the past in its relation to the present. On that basis any little information I have is at the service of your readers.

Not many years ago it was the exception rather than the rule to find a music hall giving more than one performance a night.

But some enterprising gentleman, of whose identity there is some doubt, struck the idea of giving two shows a night and reducing the prices of admittance accordingly.

For some two years the "two houses nightly" idea languished and was rather looked down upon by the proprietors of the better halls, but when finally Mr. Stoll took it up and in his better class halls showed that it was simply a matter of educating the public up to this system the scheme multiplied and flourished amazingly.

There was no organization among the artists at that period to point out the folly of playing twice a night for the same salary they had previously received for one.

At those houses where a matinee was the usual custom of things before the transformation to two houses the matinee was retained and in the majority of instances paid for by the management at the rate of one-twelfth or one-fourteenth of the weekly salary. Seeing, however, the success of these matinees, and to a great extent driven to it by the competition which had at this period begun to spring up, mushroom like, over England—especially in the big towns (there being no less than sixteen music halls in Manchester)—the managers commenced to put on more than one matinee, without stipulated extra compensation.

Gradually from two matinees it grew to three, and at the time I write it is announced that at several music halls during Christmas week there will be a matinee every day.

There is not the slightest doubt that if these six matinees a week are remunerative for one management, the example set will be followed, as has already been pointed out in other cases, by other managers; thus we shall speedily arrive (after two houses a night) to matinees every day (perhaps twice daily).

The question arises, what will happen

when that time comes? Will the public be so surfeited with the eighteen performances in one hall a week that they will return to their original love of the legitimate theatre, or will the appetite for the music hall grow by what it feeds upon, and so open up a field for the next enterprising manager to give a performance at eleven, three, six and nine o'clock? This is no wild supposition, but may be proven by the records of the provincial music halls.

The style of entertainment given in the music halls of England at the present moment is slowly but surely changing. Whereas once the single "turn," either comedy or soubrette, reigned supreme, the demand now seems to be for big productions, either dramatic, musical or pantomime, as represented by the productions of Messrs. George Gray, Fred Karno, Arthur Rigby and Herbert Darnley, etc. The growth of this class of acts forces the conclusion that soon there will be in England as great a demand for "turns" that can work in "one" as there is at the present time in America.

It is never safe to surmise in the English entertainment world what is about to happen. In no country in the world is the swing of the pendulum more automatic than here. In politics, society and religion it swings backward and forward with a regularity which to the student of history is most remarkable. The pendulum during the last seven years has swung from the theatres, leaving the majority of them in the provinces to an absolute struggle for existence and placing the music halls on a summit of prosperity which they have never before attained. Will the music halls continue to go higher with the pendulum or has it reached its highest altitude and is it slowly but surely preparing to swing back? The decrease in the dividends of the various music halls almost inclines me to believe that it has.

The cutting down of salaries and the addition of matinees obliges me to believe that the pendulum is reverting from whence it started.

The chief feature in which the music halls in England are superior to those in America, from what I can gather, are the almost unbreakable nature of the English contract, the booking ahead, and, on an average, the small railway fare between "jumps." Your advantages seem to be that with a good act, whatever salary you start at, it is easier to raise it to its market value. In England, whatever you may start it, it is an almost superhuman task to raise your salary even \$5, however great your success may be.

In conclusion, my object in writing this article is to help cement that good feeling, that comaraderie, which is slowly but surely coming into existence between the English music hall and the American vaudeville artists, and at a time like the present there can be no more proper wish than a merry Christmas and a prosperous New Year to all your readers in America.

The evolution of London music halls is an interesting study, and their very name shows they were halls at first devoted to music only, in its double aspects of orchestration and song. Their primal inception traces to the jovial "song and supper rooms," such places as the Old Cyder Cellars at 20 Maiden lane, or the Dr. Johnson Concert Room off Fleet street, or the famous "Coal Hole" that anciently stood on the site of Terry's Theatre and was founded by a Drury Lane vocalist.

In tracing the slow transition from the pothouse to the palace we next find a larger style of variety saloons and concert rooms, such places as "The Bower," "The Grapes," "The Mogul," "The King's Head," "The White Lion," "The Swan," "The Rose of Normandy," etc. One of the earliest and most prosperous of these places was named after the Yankee bird, and "The Eagle," or Grecian saloon boasted of a regular stage, a tier of boxes and an organ, though in time the latter yielded to an orchestra. This old *tree-and-easy* reached undying fame through that immortal verse:

"Up and down the city road,  
In and out The Eagle,  
That's the way the money goes—  
Pop goes the weazole."

The Old Rotunda Assembly Room, which stood on Blackfriars' road near the bridge, gave variety entertainments over seventy-five years ago and is commonly regarded as the chief precursor of the present great establishments. Here appeared the parents of Dan Leno, described as "Mr. and Mrs. Johnny Wilde." This hall was an old place, dating to the reigns of the Georges. After changing its name to The Bijou and preparing to enlarge it the authorities ordered it closed on account of a cock-fight having been held within its walls.

Just before they found gold in California that old tavern concert room "The Grapes" had enlarged itself to the Surrey Music Hall, capacity 1,000 and cost of weekly bill about \$150. Here played the original Vokes family. Later "The Great Mogul" turned into "The Middlesex," acquired by J. L. Graydon twenty-eight years ago and whose roster of famous names was reviewed some time ago in Variety. But preceding this came the first Canterbury Hall, holding about 700 and managed by Charles Morton, commonly known as "the father of the halls." When this proved too small they built over it the Canterbury Concert Hall, tearing down the under structure Saturday night and opening the following Monday in the new hall to 1,500 people. In its older days the Canterbury set a first part though the cult of the coon song had its first proper start at the Adelphi in 1836. Here T. D. Rice arose to fame with that ancient negro classic:

"How are you, Massa Gemmen,  
An' de ladies in a row,  
All for to tell you whar I'm from  
I'se going for to go,  
For I wheel about an' turn about an' do  
just so,  
And ebry time I turn about I jump  
Jim Crow."

During twenty-one weeks Rice doubled at the Adelphi and the Pavilion he sang this song 1,200 times, never took less

## MUSIC HALLS OF LONDON

By C. C. BARTRAM.

than five encores, and cleared \$5,500. The Pavilion of those days was little more than an old stable yard roofed in, but held 3,000 people. The old Oxford was a long, plain, unvarnished hall, with a chairman's table at which favored cronies sat. The original South London, long burned and replaced, had an approach on the style of a Roman villa, lined with columns and statues.

At the old Royal Standard, where Harry Rickards of Antipodean fame sang "Landy Dandy Do" for twenty-five shillings weekly, white-capped male attendants sold sandwiches in the auditorium. The Queen's Poplar, was then the Apollo Music Hall (open only on Monday and Saturday nights). There is much history attached to the Paragon, Metropolitan, Royal Cambridge, Holborn, Empire, Bedford Palace, Surrey and many other London halls, while a book could be written about old Sadler's Wells, now on the Macnaghten music hall tour, but dating away back into the dark ages as a legitimate theatre.

Coming to West End establishments, the Alhambra rose on the site of a rather educational establishment called the Panopticon, while that plot of ground has also been devoted to theatricals and Howe and Cushing's Circus. The Empire arose on the site of the aristocratic Savile House, destroyed by fire, and first opened as a legitimate house December 21, 1887. The Palace was built by R. D'Oyly Carte for English grand opera and opened December 11, 1892, with "Ivanhoe." Charles Morton made it pay as a music hall and he did the same with the Tivoli, which rose on the site of the Tivoli lager beer restaurant on the Strand. Of course Father Time has gathered in many halls, the Aquarium and Trocadero heading a long list.

A serious trouble at older and smaller halls is the barbaric lack of heating accommodation during the winter season. Perhaps a bright fire will blaze in the manager's office while the stage will be so cold that a bar performer can hardly hold on to the bars and a juggler will be seen heating his hands and apparatus over the gas jets so he can make a bluff at working. If you get warm working you come off the stage and wash up in ice cold water. Then the stage doors are held open about five minutes whenever a "star" arrives, and being commonly near the stage an icy blast blows in on the gauze-clad soubrette and the contorting gymnast. Artists shiver, but say nothing for fear they won't get return dates.

Considering the bad stages, bad dressing rooms, bad lights and bad draughts of these old unheated establishments, we are glad to see them being supplanted by new up-to-date halls, and there is no question that the modern structures are beautiful. Walter Gibbons can be justly proud of his palatial circuit. The Holborn Empire is exquisitely pretty, and some think the Croydon Palace ever surpasses this. Then there is the beautiful Duchess, with wonderful dressing rooms, hot and cold water, etc. All his halls are great.

Some of the Moss Stoll houses are finely modern, and the Shepherd's Bush Empire, which cost \$250,000, is representative.

The new Finsbury Park Empire will cost \$125,000, while Payne's Eastham Palace will cost \$100,000, seating 1,800. The dignity of the new Brixton Hippodrome, under Walter Gibbons, is sufficiently guaranteed by the fact that Sir Walter Irving laid the foundation stone. Gilmer's Stoke Newington Palace (Alexandra Theatre) is a very fine house that opens Christmas Eve, and it's said that Mr. Gilmer will bear watching, as he has ambition's restlessness.

The new white and gold Empire, flashing with mirrors, is a beautiful sight, and the Alhambra is making great alterations without closing its doors. There is no doubt about the Coliseum opening, and best of all it is going to play "straight" variety.

At the beginning of next year, when all the new places are opened, there will be just 131 show shops in London (67 theatres and 64 music halls). In 1868 there were only 166 theatres in the whole of Great Britain, while now there are over 1,000 theatres and halls, employing 32,000 artists and employees. The tide keeps flowing, and as fast as new places open new crowds are found to fill them.

Combination is the prevailing tendency. The Moss and Stoll ring control thirty-six places, nine London and twenty-seven provincial Empires, Palaces and Hippodromes. Macnaghten has nineteen halls. DeFrece has nine halls and is working with Barrasford who has six. The Broadheads have eight halls. Wilmot of Liverpool has a nice little circuit, and so have Rosen and Bliss of London, while Graydon, Sylvester and T. A. Edwards all cut more or less of a figure as managers of circuits.

Agent Will Sley of Manchester is quietly interested in a great many halls. The circuits steadily expand. Thus DeFrece has just taken the Theatre Royal, Leeds, and Macnaghten was after Gilmer's Stoke Newington Palace but fell short. The Stoll Tour has acquired the Grand, Birmingham, for \$200,000. Then Sparrow & Bawn aspire to the Battersea Empire and have acquired the Islington Grand, which seats 1,589. As regards capacity, the Alhambra seats 1,980, the Empire 1,239, the Hippodrome 1,394 and the Coliseum 4,000. The Hackney Empire does very well with 2,116.

As regards Lyons, he is certainly a power to be reckoned with, and must be believed when he says that his capital is practically unlimited. As a restauranteur his company has \$4,500,000 capital and over 100 places, while 13,000 agents sell the Lyons tea.

While Mr. Lyons is a capitalist all right, the impression steadily grows that he is a broad, liberal man and in wide contrast with some of the rich men who now domineer amusements. His ideas are liked by the artists, and if he handles them just a bit better than the present clique are doing they will all flock under his banners.

There is little doubt that the London County Council will soon be giving good singers and the like employment at good money in the various London parks. Should they ever go farther and establish the much-talked-of municipal music halls they will have the hearty support of the Variety Federation. The boys are growing weary of grinding trusts and the men who, having the giant's power, show the disposition to use it like a giant. London has surely made enormous strides since the twentieth century rang in, and will stride like a giant stepping with seven-league boots when Lyons and the London County Council get properly into the show business. There is something strong with the system here. There are too many "hamfat" middle men; too many doors to unlock and swing ere reaching those who hold the reins of power. A good act can starve to death here trying to "get in."

A just criticism of some few halls in the provinces is that they have refined their stage shows but not their galleries. Some managers seem absolutely afraid of their audiences, allowing them to run the house. There is one low form of insult which is too gross to even mention and is only tolerated in two countries in the world, England and Australia. If you tried it in America you would probably be killed, yet over here they seem to think it funny.

It is hoped united action will be taken by the managers in this matter. In the London halls even the roughest folks are now very civil indeed, and the provinces must be taught to behave like London.

As a rule the managers here have not enough direct power. They are string-pulled puppets, underpaid for the most part and little more than clerks. The twice-nightly system is not much loved by artists, and in some towns the public won't have it. A great list of names is put up to draw the crowd and then the show runs through at a mad gallop with most of the acts absolutely cut to pieces.

More work and less pay seems the drift of things. Matinees are being constantly jumped in, and some places give them on Monday.

There is some dissatisfaction with waiting so long in the tiresome theatre queues. The latest demand at "twice-nightlies" is for booked seats to all parts of the house, as at the London Coliseum.

European orchestras quite outclass American, though a small orchestra in the States often plays with more vim and spirit. Perhaps this is from their being better paid. At the great West End establishments the orchestras run as high as fifty men. The selection interval is made a feature by such men as Herman Finek at the Palace, Mr. Byng at the Alhambra and Mr. Clark at the Empire.

The hall-to-hall turn system is the original cause of the low London salaries, for the biggest city in the world doesn't pay the biggest money, with a few exceptions in favor of the largest halls. Many artists play a number of halls weekly for what they ought to receive for one. Booking far ahead is a "dodge" to secure you cheap, as they wish to have you signed up at a small price and hold you to it when worth more.

There are tricks in all trades—even in the music hall business.



#### THE PRAMPIN TRIO.

(In a New Act.)

The greatest colored musical act in vaudeville, presenting America's greatest colored lady cornet soloist. Just finished playing the Keith circuit.

#### THE SECRET OF SONG "PLUGGING."

By MOSE GUMBLE.

Several years ago, when popular music publishers were few, it was an easy matter to "boost" a song, but now when there are almost as many publishers as there are singers it is a pretty hard game.

I attribute my success as a "booster of songs" principally to the fact that I first satisfy myself that a song is good, then I start to work on it, knowing that I can conscientiously recommend it to my professional singing friends. When you once convince the singers that you are striving to give them a song that they can "make good" with, and then after they have used the song and did "make good" it stands to reason that they know you are working for the interest of the singer as well as the song; consequently I never ask a singer to use a song unless I am confident the song will suit the particular style of the singer.

At present "Iola," the novelty Indian song, is greatly wanted, while the ballad "Won't You Come Over to My House?" is in universal demand. The new waltz song "Somebody's Waiting for You" looks like a sure-fire winner.

Of course it only requires about nineteen hours of work every day to attend to my duties as manager of the professional department for Jerome H. Remick & Co., so I have considerable time on my hands.

Martin Beck and J. J. Murdock left for the West last Sunday.

#### ANNUAL FESTIVAL AT PASTOR'S.

The annual Christmas festival for the children of the stage will be held this year on December 23 at Pastor's Theatre and Tammany Hall. For years Mr. Pastor has donated his theatre each Sunday before the holidays for the stage's young.

Mrs. E. L. Fernandez has been elected president of the committee having the affair in charge, and Harry S. Sanderson, of Pastor's Theatre, secretary. A number of women well known professionally, among whom is Mrs. Antonio Pastor, are on the committee. Many liberal donations have already been received.

The Children's Festival was for years the especial care and delight of the late universally loved and mourned "Aunt" Louisa Eldredge.

#### STARTING A CRESCENT CIRCUIT.

Champaign, Ill., Dec. 14.

The first of what is promised will presently become a life-sized circuit of vaudeville houses through Illinois was opened November 26 when the Crescent Theatre, Champaign, Ill., threw open its doors. Eller Metzger is general manager of the venture. The Crescent is in the old Coliseum Building, which has been partly remodelled for the purpose. It has a seating capacity of 600 and will receive its bookings through the Western Vaudeville Association. Admission prices are fixed at 10 and 15 cents. No information as to what booking arrangements will be made is obtainable.

#### SONG PHILOSOPHY.

By WM. JEROME

(Of Jerome & Schwartz).

It's a wise composer who knows his own music.

Good songs make good singers, and good singers make good songs.

Song writers are not born, it's a disease.

Who made you, the publisher or the plugger?

The biggest hit on the market to-day is Father John's Cough Medicine.

No, Jean Schwartz is not Irish. His brother's name is Mike, but that doesn't prove anything.

G. looses. Meyer Cohen is no relation to George Washington, Jr. Meyer is with Charlie, not Sam Harris.

"The Bird on Nellie's Hat" is a bird.

Maurice Shapiro has a new song entitled "The Town at the End of the Line." I wonder if he means Detroit.

"Waiting at the Church" was a great song. I wish it grew on me.

Maud Nugent has just finished a touching little ditty entitled "I'd Treat You If I Had It." Perhaps you have it yourself.

Tom Sedgwick has bought the singing rights for Staten Island.

A hit in a show is worth ten in the safe.

What would we do without the moon? Honey and money have certainly lasted a long while.

The life of a popular song is not always a happy one.

This year's crop of lemons is the greatest ever known. So say we all.

Song writers are all foolish—that's why they're song writers.

It's a good trade at that. Did you ever think you'd eat at the Breslin?

Bring the dollar cigars, I feel like another hit.

Fred Day has placed his new song, "How Are Your Kidneys To-Day," with every one of Healy & Biglow's Medicine shows. It shows what you can do with the right kind of material.

Did you ever meet one of those fellows who says, "How do you do it?" "It must be a gift from Heaven." "Do you make it all up, right out of your own head, without any help?"

Jean Bedini's act, "The Crazy J's," has been "laid off" for three weeks owing to the glut of attractions in the Keith Agency, after which time Mr. Bedini hopes to be handed a consecutive route.

#### THE FAMILY THEATRE.

By HARRY D'ESTA.

Apropos of the "Family" vaudeville theatre which has been established in many cities, there is a great deal I may say in their favor, mostly gained from personal experience in conducting the "Family" circuit of D'Esta & Boom.

There is a cheerful frivolity in vaudeville which makes it appeal to more people of widely divergent interests than does any other form of entertainment. The evolution of the "variety" business into vaudeville is one of the most cheering and significant demonstrations of a universal growth in intelligence and refinement. Also it is the most important development in American amusements during the past decade. It is a fine thing that the change should have come from the inside.

The advantages of the "Family" theatres are many. Giving three shows a day, one in the afternoon and two in the evening, are taken advantage of by all classes. The afternoon performance starts at 2:30 and finishes at 4, giving the housewife time to prepare supper. The first show in the evening at 7:30, finishing at 9, appeals particularly to the working man or woman who wishes to retire early. The final show at night, commencing at 9:05, is taken advantage of by those unable to attend the earlier performance.

A few days ago an artist mentioned an incident which came under his observation, where a Family theatre opened most auspiciously, and about the second or third week this artist had occasion to go in the manager's office. He was surprised to see him and the treasurer drinking beer with two characters of the town. It is not necessary to remark that this theatre was shortlived.

Quite recently a certain team, having just finished with a burlesque company, opened at our Chester, Pa., theatre. They gave the same act. When requested to cut out certain parts they refused, with the only alternative that they returned to New York town at once. Would our Chester theatre be successful otherwise? I claim that, where there is a location, a fair-sized town, a "Family" theatre can be made successful if the following common sense rules are adhered to: I am not trying to teach managers their business, but I am speaking from experience, and in every case where I have followed this plan the theatres have been a success.

A show must be clean, absolutely free from coarseness or vulgarity; where ladies and children can attend without fear of hearing or seeing anything to offend. Manager and all of the attaches the personification of courtesy; the attendants thoroughly drilled and competent to look after the welfare of the patrons. Ladies' retiring room in charge of a matron; a gentlemen's retiring room also; objectionable or intoxicated persons not admitted under any circumstance. The success of a theatre is not assured with the patronage and support of the drinkers to the exclusion of the better class; whistling, stamping of the feet, catcalls must not be allowed. Another strong factor is the courtesy and good treatment shown to artists. The best service a manager can secure from those whom he treats with the respect due I have found to be of immense value.

# TONY PASTOR RECOUNTS THE ORIGIN OF AMERICAN "VAUDEVILLE"

**The Dean of the Profession Tells of His Early Struggles to Refine Variety.**

**GAVE DRESSES AND BONNETS IN 1865 AS SOUVENIRS TO INDUCE WOMEN TO ATTEND.**

By TONY PASTOR.

The growth of the variety show into what many are now pleased to term "vaudeville" is due to the enormous progress of our country in prosperity and business activity. With every factory and industry prosperous, with labor receiving higher wages than are paid in any other country, men have leisure and means to enjoy their amusements and promoters are encouraged to invest vast capital in the erection and maintenance of costly theatres and amusement resorts. The author, the composer and the stage manager are spurred to greater effort. Lavish expenditure is made for talent and ability and the variety artist is reaping his reward in constant employment at greatly increased compensation, but the original scheme of the variety show has not been improved upon, although it has been expanded and placed in a more showy setting.

The variety show had its origin in the days of the Civil War, when the more serious attractions of the drama did not suffice to dispel the gloom and sorrows of that conflict; when men sought laughter and glitter rather than philosophy in their hours of relief. The drama was neglected and the minstrels and variety shows became the more popular.

The variety shows did not require much in the way of scenic effect or stage accessories, therefore it was frequently found established in small halls and even stores were utilized. Freedom from restraint in smoking and drinking added to the popularity. Indeed, so popular did they become that it was but a little while before men of capital embarked in more pretentious establishments and so came the famous houses of the '60's. The Canterbury, on Broadway, the American Theatre, long

known as "444"; River's Melodeon in Philadelphia and later Fox's Elegant Variety House; the Canterbury in Washington, the Howard Athenaeum in Boston, Trimble's in Pittsburgh, and many more in the larger cities, but all of these were essentially resorts for men. Drinks were

tion in our now vast metropolis. The doorplates of the old Knickerbocker families shone in burnished brightness upon thousands of homes. My success from the start was gratifying, but I learned that patience and effort must be taxed before I reached the goal at which I aimed. Many



MAYME REMINGTON.

Miss Remington is a popular vaudeville star, and the first to appear with "pickanninies" on the stage. Lately Miss Remington's "picks" have been renamed "Buster Brownies," and the colored youngsters are now dressed in accordance with the title.

With a stage appearance attracting more than favorable attention; plenty of vivacity combined with good singing and dancing, Miss Remington's vaudeville act known as "Mayme Remington and her Buster Brownies" is always in demand on the best circuits.

served in the auditoriums and often by pretty waiter girls, while the cigar and the pipe were always in evidence. Few ladies attended and they only in company of their husbands. These entertainments, which even in those days were carefully censored, did not cater to women.

I had long believed that the variety show should attract the patronage of women and families and determined to make an effort to demonstrate my theory, so, having enlisted the co-operation of Sam Sharpley, a well-known minstrel manager, I took the lease of an opera house at No. 201 Bowery and invited the women to come and enjoy the almost unlimited possibility of the variety show.

At that time (1865) the East Side of New York was the popular residential section, more purely American than any sec-

and varied were the expedients I used to coax the ladies, but they remained coy. I announced distributions of bonbons, dolls and flowers, and I set apart Fridays as "Ladies' Nights," when husbands might bring their wives and young men their sweethearts free of charge. The charm did not allure.

I tried more material arguments, gave bags of flour, packages of coffee, tons of coal, hams (not the stage variety), and even sewing machines by the dozen, but with small success; but when I announced that on a certain date I would give away twenty-five silk dresses I caught them. Phew! talk about Macy's on bargain day, it's not in it. There you are, reach man through his vanity or his appetite, but lovely woman—dress! that's the thing.

(Continued on page 49.)



DOROTHY KENTON,

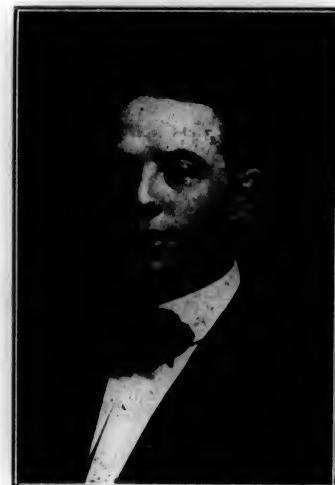
"The Girl with the Banjo."  
Very successful in America and Europe. Booked solid.



MABEL MCKINLEY.

Booked Solid. Management Barney Myers, of Myers & Keller.

The Five Juggling Normans, who recently closed with the Ringling Bros. circus, are now being used as "strengtheners" for Western burlesque shows.



HYAM HYAMS.

Assistant Treasurer, Trocadero Theatre, Chicago, Ill.



ZAZELL-VERNON CO.

COMIC PANTOMIME.  
20 MINUTES OF FUN.

## DOES PROFESSIONAL SONG BOOSTING DEVELOP INSANITY?

By HOMER HOWARD.

I have been connected in all different branches of the music business for the past twenty-two years, and this is the first opportunity I have ever had to express my opinion of the height of my profession. Please do not consider that I intend any offence to any individual member or to "the bunch" of well-meaning young and old men in this line.

My career was started in Hudson, N. Y., during one of the coldest winters that was ever made, and I arrived upon the scene as a very welcome addition in the business, from the fact that there was no one in the employ of the firm at that time who had a liking for a large furnace. I was immediately introduced to this institution, told how to handle the different stops, the different effects they produced and the tempo it was necessary to keep.

I have never since been able to find a furnace that had such an appetite for food as this one did. In connection with dear friend furnace, my other companions were a very large broom and a regular country duster.

The first mistake I made in my first position was to attempt to scrape a very old violin (which had been in the business since the time of the war between the Hindus and the Cherokees) of its coat of varnish with pieces of broken window glass. The driver of the piano truck had confided to me that any violin could be improved wonderfully by scraping off the old varnish and replacing with more modern fluid. I scraped for two solid days within hearing of dear proprietor, until the object of my labor was grabbed from me. I simply recite this to show my opening in the chosen field of life's work. After my first year in Hudson I went to New York. Secured a position with the great house of Charles H. Ditson & Co., and let me say that this house has turned out some of the best men ever connected with the popular music business, such men as Fred Haviland, Tom and Alec Harms, Willis Woodward, George Spaulding and several others whom I cannot recall at present. I remained with them for nine years, drifting to other branches. Theodore Morse was one of us at that time, and I believe I can claim the credit of getting him to publish his first composition with Howley & Haviland, who were then located in West Twenty-first street. Paul Dresser had not been admitted to the firm at that time.

Morse and I, a few years after that, had the fever to become publishers and borrowed \$600 to start with. Our first success was Paul Barnes' "Good-bye, Dolly Grey," which became the biggest song of the day, however, unfortunately, not before we sold it to Howley, Haviland & Dresser. We were driven out of the business for reasons best known to other publishers. I can recall the first royalty ever paid the author of this number, which showed plainly that we were honest in our dealings. Albert J. Borie, the present editor of the New York Clipper, sent his man to us with twenty-five

cents for a copy, which we sent back with the song as complimentary. (His tenants. One month behind in rent. See?)

He returned the money. Barnes happened to walk in at that moment, and we immediately gave him a nickel, Morse and I keeping a dime apiece. We still owe Will Cobb two cents for his share.

I shall confess at this late day that any singer who ever sent ten cents for orchestrations of our numbers failed to

I consider this versatility in all of its branches. He fell out of a balcony one night at the Cipher Club in order to "boost" one of my songs, and this I consider is going the limit.

I will admit that I have laid down in front of a street car at night to stop it and hand the motorman a card boosting a song and insist on singing it for him. This is legitimate, but the balcony effort is too strong. Von Tilzer has broken more traps in dance halls than any man in the business. "Cuckoo calls" and "whip snaps" are his specialty. These things are brought on by having the Orrinoco Brothers come in and tell you how they made "Iola" a hit in the West on their xylophones. Then Jessie Laughwell insists that she was the first one to sing



LEE HARRISON.

When one has acquired sufficient popularity to have a race horse named after him, it augurs that there is nothing more to be said. This has happened to Mr. Harrison, who is a part of Broadway, and the horse, like his namesake, is a winner. Mr. Harrison has played in and out of vaudeville, with make-up and without, for himself and for others, and latterly has added honours to himself through writing the column "Who's Who in Our Town" in the Morning Telegraph, which has attracted more universal attention than anything ever published in the paper.

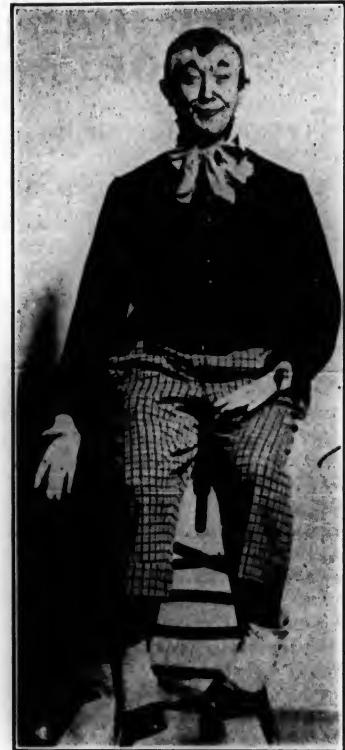
receive them, from the fact that we (in fact I did) used the money to eat with. I was the best "liver and bacon" costumer the Thelesia restaurant ever had, at 15 cents per "L. & B."

But to return to my original idea, "Does Professional Song Boosting Develop Insanity?" I claim it does. Not in a violent form, and if any person doubts my opinion I can but ask him to take a serious look at Jules Von Tilzer. Jules I believe to be a very close friend of mine, and we have in the past two years "boosted" together and have been of material benefit to our firms. However, this is no excuse for the ailment. He has been a star feature the past two seasons on amateur nights at the Folly Theatre, with due credit to the songs he sings and the dances he does, and I consider him a close second to either Papinta or a Lockhardt elephant.

your big ballad hit, but the firm never appreciates her work and she never had her name in the papers.

The numerous stories one has to listen to throughout a week of professional life starts the small bug to grow until you grow into a real one. Your bid for popularity has to resort to unusual doings to keep you in the ranks. It's hard, serious work, night and day, to make good, and in order to accomplish a success you must have the goods.

I've heard the remark many times that Jack or John or Henry is the best professional man in the business, which to me has never been proven. It's the song first and then the good man may be able to further the interest of the number through the following he has among his professional friends; and allow me to state that his following is his greatest asset,



BILLY HART.

The Original Human Ventriloquist Figure. Mr. Hart claims to be the originator of the idea of a human ventriloquist figure, travestying ventriloquist acts. He is now with "The Yankee Doodle Girls" as a feature.

which naturally makes him a valuable productive part of the business.

Diplomats are very rare subjects in the present field, and this particular and valuable branch has been severely criticized by prominent managers and members of the profession, for the reason that the "fresh element" and "Charlie Know All" members who have oozed themselves into the business, representing the "Wampum Music Co." of Olesville, Pa., have taken unheard liberties with the time and good judgment of the manager and singer. Such methods are to be deplored and there seems to be no remedy for this prevailing prominent evil until examples are made of such "boys" by the members of the profession.

I was the first person to open professional rooms in the Sherman House, Chicago, which has proven to be a very great field for this branch of the business. This was two years ago, and since that time there have been representatives from all of the music publishing houses in the world centred there. The AI man has always been successful at this point, but the human joke who walks around and says, "Oh, I just came out to see Anna Held," is the scamp of the business and should be scolded. They always have the "big hits," use Coney Island talk and carry the prominent odor of twenty-cent toilet water, consequently the balance of the world not in the business looks upon the better class of professional men as "raving bungs." Still I believe there is hope.

There are very many pleasant things in this connection which more than balance the evils. Always something new coming up to keep one "hustling," and the better class of competition is an interesting, wholesome part of such a profession. Professional music "grafters" are a plague and will prove the direct cause of getting off one's "noodle."

# ENGLISH AND AMERICAN AUDIENCES

By FRED NIBLO.

Of the hundred and one varieties of acts that make up the unfathomable field which supplies the vaudeville theatre with its shows there is probably not one that comes into such close contact with the audience as the monologist.

Talking directly to his auditors—carrying on a personal conversation in fact—he is enabled to judge every little mood and whim that they are subject to.

Unlike the audience in the dramatic theatre or opera house that goes with the intent purpose of seeing drama or hearing opera; unlike the congregation of the church, bent on worship; or the crowd in the auction room in search of bargains; or at the racetrack, for sport and speculation, or any place where the people have assembled with the sole intention of seeing or doing one particular thing, the people go to vaudeville to be amused; but that is not all; they also demand novelty, variety and surprise.

You ask the average vaudeville patron what particular kind of an "act" he prefers and he will say, "Oh, anything as long as it's good."

The two matinee girls in the front row

who come to see the dramatic sketch can chat of other things during the acrobatic feats of the Soando Brothers. The boy in the gallery patiently waiting for the dog show can content himself with peanuts while the "late operatic star" is wrestling with the elusive top note. And so the various "turns" glide by, each receiving its share of appreciation from its particular admirers.

But the monologist who walks out on the stage, forlorn and alone, talking to those who like him and those who don't, comes pretty nearly anticipating every thought and impression that runs through the minds of his auditors. It is his business to do so. It is dangerous if he doesn't.

In my opinion vaudeville audiences, all things considered, are very much alike the world over. Note I said "all things considered." There is not that vast difference that one would at first imagine.

The best and most friendly audience in the world is to be found in New York City, especially in the vaudeville theatres of the better sort. The reason is obvious.

There is opposition in vaudeville in New  
(Continued on page 50.)



MULLEN AND CORELLI.

An original acrobatic act is that presented by Mullen and Corelli. George Mullen is one of the very few acrobatic comedians capable of handling a talking part acceptably. He keeps up a continuous fire of witty sayings during the specialty while Edward Corelli performs some of the most original and unique feats in the acrobatic line. Mullen and Corelli are booked solid over the Keith & Proctor Circuits.



SID J. EUSON.

Mr. Euson is the lessee and manager of the burlesque theatre bearing his name, in Chicago. His long experience in the burlesque field as manager of the old Sam T. Jack Opera House and other connections covering a period of many years are responsible for the success of his theatre which was considered a "hoodoo" until he took hold. The Eastern Burlesque attractions play there.



WILLIAM SINGER.

Manager Dewey Theatre, Minneapolis, Minn. Playing (Empire Circuit) Western Wheel attractions.



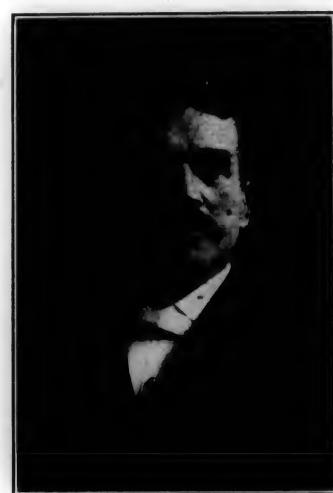
WILLIAM P. NEWKIRK.

Manager Haymarket Theatre, Chicago, having succeeded W. W. Freeman. Mr. Newkirk was for a number of years connected with the Acid City of Music and is thoroughly acquainted with the theatre-going clientele of the West Side. He is well qualified for the post of manager of this Kohl and Castle vaudeville theatre.



J. A. STERNARD.

The efficient booking agent with the Western Vaudeville Association. He is known to every artist in the West and quite a number in the East. He is astute and understands the vaudeville situation thoroughly.



E. A. FISCHER.

Proprietor and manager Fischer's Theatre, Lessee and manager Hotchkiss Theatre, Los Angeles, Cal. Mr. Fischer was formerly manager of Fischer's Theatre, San Francisco.



EDWARD C. HAYMAN.

Mr. Hayman became associated with the Western Vaudeville Association eight years ago and has watched the office grow to its present enormous proportions. He has and is now booking many acts for the Association. Mr. Hayman's affability has gained him many friends in and out of the profession.

# WHAT TO DO ABROAD, AND HOW TO DO IT

By HARRY HOUDINI.

Almost every week I am asked by one or more acts on the same bill with myself, "How would our act go in Europe, and what must we do to obtain bookings?" This has been so often answered by myself to the extent of my knowledge that I really think a few pertinent "pointers" ought to be interesting to the artist who either contemplates a trip or is going abroad on "spec" or under contract.

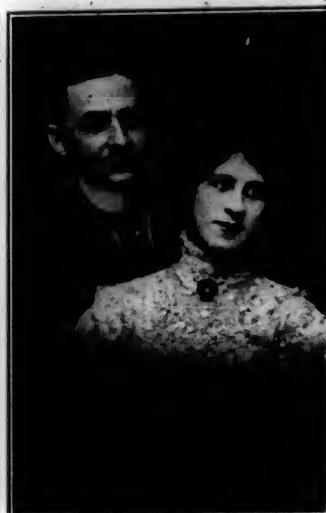
First of all, it depends on the style of the act you are doing. Dancing acts, with few exceptions, have never created sensations. The one never-to-be-forgotten dancer "Queen" is still being talked about in Great Britain. England has dancers and dancers and then some more to spare. Tiller turns out whole troops. You can secure dancers for almost any salary, from a few shillings a performance up to the "top-notcher" who draws—well, I am afraid to quote salaries for fear of offending the majority.

The American dancers often get a large salary, but not for jig or clog dancing. To obtain money in England you must bring a dance of such character that they cannot point out hundreds of similar ones. England has some wonderful clog dancers at present, but it is years since a championship has taken place in London. They generally occur in the Provinces. In '01 George Macintosh won the world's championship in Accrington, which he still retains. When I say "World's Championship" I mean where they dance twenty steps and a shuffle. T. W. Royal, one of the champion class, after winning some kind of a championship, went to Paris, and, alas and alack! he opened the show. The French wondered "what the man was kicking the floor for." You can find as many good dancers in England as you will find good acrobats in Germany.

The American singing and talking acts have been as a rule very successful in Europe. They dress better and work quicker than the average native sketch team. One must not run away with the idea that the English are slow in understanding "wheezes." They understand us perfectly, but when we offer an American "gag" that they know nothing about it requires time to understand. Some Americans have opened in England and used only slang phrases. They understand our slang about as much as we understand theirs. One American team, whose name I shall not mention, opened on Monday at the Tivoli, London, and took the next Wednesday's boat for home. They have "roasted" England ever since. This made it bad for the Americans who were in England at that time.

Outside of Germany, England is the best show country in Europe. The "jumps" are small. In America I have spent more money for railroad jumps and excess baggage in one year than I did in the five years I worked in Europe. Artists going to England need not lighten their baggage, but if you are going on the Continent take along only your actual necessities. Excess baggage costs more than your personal fare. You are only allowed fifty-

six pounds on each ticket. You will see lots of artists on the Continent carrying hand grips that weigh almost any weight. I carried grips so heavy that eventually my shoulders looked like huge wrestler's muscles. I could carry 150 pounds in each hand and talk "sassy" to the guard. You are not allowed to take more than fifty pounds in the "coupe," but as long as you



Frank—BERRY and BERRY—Pauline.

Now playing Kohl & Castle, Anderson, Hopkins and Orpheum Circuits. Their time is all filled.

carry your grip and they can't feel the weight, it is all right.

If you can do your act in silence so much the better. If you have "gagging," learn a few lines in the foreign speech and they will laugh at your attempts to speak their language. In Russia and France my biggest hit was the murderous manner in which I "told my tale."

It is much cheaper to live abroad if you know the ways. Especially in English provinces one can easily live like a king and not spend over \$25 per week for a team. All you have to do is to engage "digs" in the different cities and you will live as comfortably as in your own home.

If you do a talking act arrive in England a few weeks ahead to become accustomed to their various ways of "chaffing." It will help and localize your personality. By studying the ways it will mean that you are going to succeed; while the professional that is in London and goes about having a great time and is a "good fellow"—well, they are the kind that borrow money to get back to Broadway and tell you how they "knocked 'em off the bloom-in' seats."

As a rule I have found all audiences alike. If you try to please them they know it, and it is your personality that wins out in the long run. Don't "roast" any country.

Several years ago the Four Nightons, the German acrobats, stood on Lisle street, London, and "framed" the life out of American managers and Americans. They

(Continued on page 50.)

# VAUDEVILLE IN THE WEST

By FRED MOZART  
(Of the Mozarts).

While believing that there are others more familiar with the early days of vaudeville in the West, and the present improvements in that section of the country, I shall endeavor to set forth the facts regarding conditions west of Chicago, gained from personal experience within the past two years.

The Eastern artist who contemplates playing the Middle, North, Far West or Pacific Coast should not forget that the younger cities have an intelligent population, mostly composed of Americans who have emigrated from the East. The impression that a Western city is one crowd of cowboys, backwoodsmen and Indians should be eradicated immediately.

You must give "an act" just the same as expected on the larger Eastern circuits. If you do this your efforts will be appreciated by the audience, manager and agent.

The sign "Don't tell us what you did at Keith's—do it here," which is found at the back of most of the Western houses, tells the story.

The salary, as a rule, is equal to that paid in the East for smaller acts, and oftentimes more for acts capable of being featured.

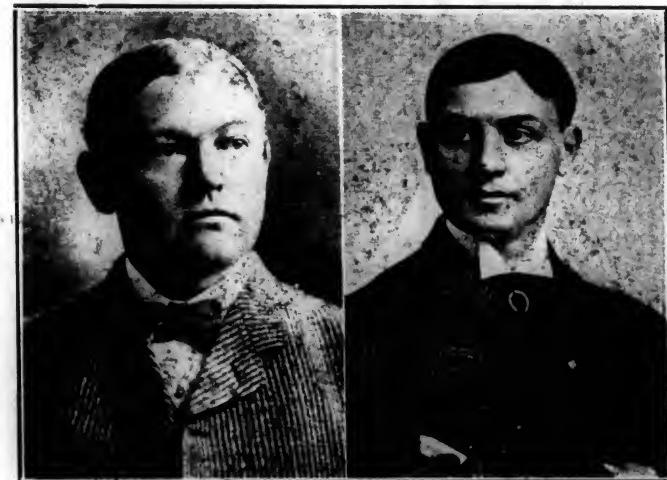
From Butte, Mont., to Portland, Ore., you can play from ten to fourteen consecutive weeks with an average weekly transportation of about \$5.

west. As an illustration I will give our route and railroad fares from Spokane, Wash., to New York City last summer, without losing a week's work. Compelled to travel rapidly to arrive in New York as per contract, we made several large "jumps" that otherwise could have been avoided:

Spokane to Boise, Idaho (fare \$15); to Pocatello (\$10); Ogden (\$4); Salt Lake (\$1.50); Denver (\$1.4); Victor (\$5); Colorado Springs (\$2.75); Lincoln, Neb. (\$16.50); Kansas City, (\$5.75); Sedalia, Mo. (\$2.85); Excelsior Springs, Mo. (\$3.00); St. Joseph (\$2.80); Sioux City (\$6); Omaha (\$3.15); Leavenworth (\$5.15); Battle Creek, Mich. (\$16.50); New York City (Pastor's), (\$16).

In short, the whole matter resolves itself into this: an artist may book himself from New York City to California and back again, about two years' work in all, and find himself in demand in the East upon his return, always providing, of course, that the artist "has the goods."

I have universally found the Western artist of both sexes very versatile and quick to adapt themselves to conditions. The professional in the West holds a large advantage over his Eastern brother or sister. Out there encouragement is given by both manager and agent to "try out" new material. Two weeks are given in one house for this purpose, and I have known



JOHN W. CONSIDINE and CHRIS. O. BROWN.

Mr. Considine is President of the Sullivan-Considine Circuit, owning or controlling over forty theatres in the West.  
Mr. Brown is Vice-President and General Manager of the International Theatrical Co., with headquarters at Chicago.

You must play (excepting on the Orpheum circuit) three shows daily. A matinee, commencing at 2:30 and two shows at night (7:30 and 9).

From Portland to San Francisco (fare \$15) you lose one week. In California from twelve to twenty weeks in that State alone may be had with an average railroad weekly outlay of \$3.

An act that has been successful and wishes to return East can book return engagements from Portland to Butte. There are several ways in which to work back to Chicago or New York from the North-

sketch teams to play eight and ten weeks in one theatre.

Good Eastern acts are scarce in the Far West and managers have to depend upon the native artist who can change acts. It is impossible to repeat season after season in that country as they do here in the East.

Out there it is the *acts* that count, not names. The West doesn't care whether you had your name plastered all over the front of the Metropolitan Opera House at some time in your career for some reason;

(Continued on page 51.)

# VAUDEVILLE AND BURLESQUE CHANGES

By ADOLPH MARKS.

Burlesque and vaudeville—two of the most attractive branches of amusement at the present time—are enjoying a rank and vogue to-day which, only a few years back, would not have been deemed possible. The best of theatres clamor for vaudeville and burlesque attractions now, the best of artists take part in the programs and the best of people go to see the shows.

Twenty years ago—or even within a more recent time—the very name of bur-

playbills of to-day and see the hold that vaudeville has gained—and note the alteration in the style of burlesque offerings. Both branches have been completely revolutionized. Both have been lifted from shoddy poverty into brilliancy and virile success. Even the variety theatres have kept pace. The change is complete, sweeping, instantly apparent.

From the "merry Andrew" and the mountebank of old-time England to the unsavory burlesque show was quite a leap,



ADOLPH MARKS,

Lawyer,  
92 La Salle St., Chicago.

Mr. Marks, the well known Chicago theatrical attorney, is still a young man and has a very extensive practice. He has made a specialty of theatrical law and is consulted by leading attorneys all over the United States on important questions pertaining to the same. He has been retained as one of the counsel in the Harry Thaw murder case now pending in New York City. Mr. Marks represents practically the entire interests of vaudeville, burlesque, dramatic, musical shows and circuses and all the theatrical enterprises in the city of Chicago.

lesque was hailed with grins and ribald jest. "A burlesque show" was understood to be a cheap and vulgar production, intended almost solely to display a herd of half-nude women, whose dreary marches and manoeuvres were set off by the antics of a few slapstick comedians. Vaudeville at the same period was known as variety, and while not so disreputable as burlesque had grown to be, was considered cheap and shoddy.

Somewhere back in the late '90s it occurred to sundry burlesque managers that there was a field for clean entertainment, backed by costly settings, presented by a personnel of attractive people. Even before this the vaudeville managers had suddenly reached the conclusion that there was wealth ahead—if they spent money to obtain it. The result? Look over the

but nothing compared to the bridging of the gap between the shows of 1890 and to-day.

Vaudeville and burlesque have advanced evenly and have gained legal recognition from the highest courts. Decisions here and there in the innumerable lawsuits which ever agitate the theatrical world have given both a legitimate rank equal to that of the most attractive melodrama or the work of the most famous tragedian. So vast has the legal business of the burlesque and vaudeville people grown that lawyers of high class and unquestioned ability now confine their practice almost wholly to this field—and are kept extremely busy.

The burlesque show of to-day, playing good theatres on a regular circuit, retains

(Continued on page 52)

## "VARIETY TALKS."

(An Appreciation.)

By ASHTON AND EARLE.

This is my anniversary,

I am just one year old.

In that brief space of time

Many facts to you I've told.

I've told you things about your act,

Things about which you were in doubt;

I have said what might be put in,

Also what could be cut out.

You were often angry

And said I was insane;

You thought I was your enemy

Because I spoke so plain.

But in this one short year

I have fought for you days and nights,

And showed you very plainly

The way to win your rights.

With a chain of brotherly love

I've tried to bind you together,

So that in case of dangerous storm

Your ship could stand the weather.

My policy has been "Fair Play"

In every line and column;

I never exaggerate your worth,

Though you advertise by the volume.

Remember the best policy always

Is first, to have a good act,

Then advertise in VARIETY;

I'll help you; that's a fact.



KATIE ROONEY,

"The Effervescent Comedienne."

Now appearing alone in vaudeville, with singing and dancing specialty, including also an accurate impersonation of her late father, the famous "Fat" Rooney.

And if you would be known

In every land and clime,

Put your shoulder to the wheel

And buckle your sword with mine.

Well, as it is growing late

I really shall have to go;

Oh, yes, I'll be there at eight

To criticize the show.



THE THREE L'S.

The above pictures are of "The Three L's," a trinity of men who are the vaudeville leaders, managerially, on the Pacific Coast. Through a curious coincidence, the surname of each commences with the same letter, and each is married, with two children apiece.

Archie Levy (right hand) is one of the oldest variety agents in the country, and has been a song writer and journalist, having held the editorial desk on sports and dramatics on various publications. In the early days of his career, Mr. Levy was associated with Billy Emerson and Charley Reed. He is one of the oldest variety artists living.

Sam Loverich (left hand) gains distinction through being a brother-in-law of David Belasco. He is called the "fountain-head" of popular priced vaudeville, and is very highly esteemed. Extremely liberal in his views, he has brought the cheaper vaudeville in his section to a high plane.

Tony Lubelski (centre) placed the first popular priced houses in Alameda County, California. He has accumulated a fortune during his short career as a vaudeville manager. Mr. Lubelski is rated "A" in every particular, both by his social and business acquaintances.

## THE VAUDEVILLE AGENT'S EVOLUTION.

By B. A. MYERS.

Much has been said and written from time to time concerning the proposed eradication of the agent or middle man in vaudeville. Many attempts have been made to bring about such a condition of affairs, and the old style agent has in fact been relegated to obscurity. Those of the agents who survived the evolution were the ones who kept pace with the times.

The trend of the agency business at this time seems to be headed in the direction of a producing line. It looks now as if the coming agent will have to bring to the manager novelties of his own making,

and to that end will be compelled to establish a production department as a necessary adjunct to his enterprise. He must be prepared at all times to finance the building and production of acts that give evidence of development into novelties.

Just so long as he can produce for the manager desirable acts that might otherwise escape his notice, just so long will the agent be accepted and welcomed. The "piking," "fly-by-night" or "office-in-his-hat" booking representative, who lies about the quality of the material he has to offer, has already passed away. The new ones are a shrewd, keen, alert set who are either amply able to finance productions on the lines above mentioned or have formed alliances with capital that stands ready to do so.

# THE NEGRO IN VAUDEVILLE

By ERNEST HOGAN

("The Unbleached American").

"The Negro in Vaudeville" is a particularly pleasing subject for me to discuss, owing to my long and pleasant career as a variety artist. During the time I was engaged solely in specialty acts and since my starring tour in musical comedy under the management of Hurtig & Seamon I have given the colored vaudeville artist and the part he plays on the stage no small amount of thought.

I am frank to say that I am very optimistic as to the record the negro will make in vaudeville in the future; in fact, I regard the variety work as the stepping-stone that will ultimately (just how soon I will not even prophesy) lead the colored artist to play more serious lines than he does to-day. At this time many former colored vaudeville artists are starring in musical comedies, exploited as vehicles for nonsense and song. In every instance you will find that the stars and their most able assistants are graduates of vaudeville.

That there is no so-called color-line in the vaudeville business is evidenced by the large number of negro acts now before the public. The sum total of colored acts on the variety stage to-day numbers over fifty, giving employment to over two hundred colored people.

What the public wants nowadays is to be entertained. It does not care who the entertainer is as long as he is really entertaining.

I have but one criticism to make of colored acts in general and that is there is too much sameness about them. Usually when you see one you see all. Such a condition is due to a lack of originality on the part of the majority of colored players. It is also unfair to those who show originality in getting up new acts. The trouble is this: One artist will conceive a good act

heartily agree with Mr. Will M. Cressy, who is advocating the protection of all original acts put on in vaudeville.

For the purpose of developing more originality in the colored artist I propose that a similar club be organized, having in connection a social feature—an organization really needed among colored actors.

To be fair to the male members of the race, they show decided more activity and originality than do the colored members of the opposite sex. It is not unusual to see a colored man on the vaudeville stage working for dear life to earn applause while the woman is only joining in the chorus or executing a few dance steps apparently to pass away the time. This is not the situation in all cases, but it is noticeable in many. There are many colored women who



LILLIAN HARRY  
THE BRADFORDS.

The Bradfords, whose picture appears above, are colored singers and dancers, appearing during the present season as a special vaudeville feature with Jno. A. Hammel's "Ideals."

are making and have made enviable reputations on the vaudeville stage, such as Abbie Mitchell, Black Patti, Ada Overton Walker, Belle Davis, Alice Mackey, Mattie Wilkes and Carita Day.

While the colored woman in vaudeville has not kept pace with the man, on the other hand the latter has not competed with his white brother to the extent that he should. This statement, too, is general and does not refer to specific instances. It was the negro who introduced cake-walking and buck dancing. But when you make a general comparison you will find that the white artist, after seeing what his colored brother was doing, took lessons and then improved on what he saw. As the result, in putting the white and colored buck dances and cake-walkers side by side for comparison, you will find that the former has far outstripped the latter. The negro vaudeville artist has his future in his own hands. It is up to him to study and originate; but study and originate he must in the future, for the white artist is cudgeling his brain and practicing hard to produce novelties every day.

When it comes to demanding a big salary for his act and receiving it, the colored man



WALTER F. KEEFE.

Booking Department, Western Vaudeville Association. Books exclusively for many theatres in Michigan, Wisconsin and Illinois. Has a host of friends and is well known in vaudeville circles.

and put it on with marked success. Because the act is a success his brother actors bring out one on the same order, different songs only being employed to differentiate it from the original. For this reason I



GEO. M. COHAN,  
"The Yankee Doodle Boy."

can do so if he is worth it. Colored acts have received from \$100 to \$1,750 a week, which shows the possibilities. The writer thinks he is entitled to feel elated over the prospects of his brothers in vaudeville when he recalls that the two great colored comedians, Williams and Walker, were paid \$1,750 a week about a year ago at Ham-



JIMMIE LUCAS.

He is known as "The Boy with the Dialects" and is booked solid over the Orpheum, Kohl and Castle and Keith circuits. Mr. Lucas will shortly make his first appearance in New York City.

merstein's, New York City, and some years ago out West he was paying both \$16 a week and refuses to go on record as to whether they even got that princely sum regularly.

The negro first appeared in vaudeville about twenty years ago, when Bob Kelley, who played the old man part with the "Rufus Rastus" company last season, and



THE GREAT HENRI FRENCH.

It is questionable if there is a vaudeville artist better known to the amusement loving public than Mr. French. While Mr. French could entertain an audience for an unlimited length of time, he consumes about twenty minutes only when in vaudeville.

Lottie Holmes, of Kelley and Holmes, appeared in the music halls out East. They were followed by Sam Lucas and wife and later by the Black Diamond Quartet. Ernest Hogan and the Jones Brothers (the first "pick" act), Charlie Dunn and Tom McIntosh followed. The negro as a variety performer did not make a sensation, however, until about twelve years ago when Williams and Walker "went big" at Kosher & Bial's in New York. The artistic work, together with the "coon" songs and their unique dancing, won them merited fame.

With the advent of "coon" songs came the colored people into variety in large numbers. To the popular demand for "coon" songs the writer believes he owes much, for it was shortly after he wrote the first syncopated "coon" song ever written, "Pasmala," followed by "All Coons Look Alike to Me," that he made his debut on the Eastern vaudeville stage. I hope it will not be considered egotism on my part when I say that my record of forty-four weeks on the New York Roof is the longest single engagement ever held by a negro variety artist.

*Colored artists should always have in view an element of cleanliness as well as an element of intelligence in all their performances and behavior, on and off the stage, with a view to creating as wholesome an impression of the race in toto as is possible.*

He can get as much money for a good act as a white. But he must be in a position to show an independence of spirit which will come by saving his money.

Before concluding I desire to compliment Cole and Johnson for introducing in vaudeville new lyrics and an artistic element that had not been shown by the colored man until their debut, which only emphasizes my argument that it is up to the negro to produce something original, artistic and novel.

The bright prospects for the negro in vaudeville are not confined to the United States; but he has gained favor and applause in Europe and Asia, where colored entertainers have proven themselves highly diverting. Hence I recall to mind a quotation by the immortal William Shakespeare which I deem appropriate:

"What care ye if he be black;  
If he be black and thereto has a wit,  
He'll find a white his blackness fit."

# HOW TO PUT ON A GOOD BURLESQUE SHOW

By CHAS. ROBINSON

(Of "The Colonial Belles").

Burlesque has improved so much up to the present time that it is not an easy task to stage a good burlesque show. Any one who has tried it will vouch for what I say. The question is how to properly stage this style of entertainment. First, the manager must secure an author who will write his book at least six months previous to its production. This gives the manager time to select his cast, so that the author can write around each individual and protect the olio.

A great many managers engage acts for the olio, and when the rehearsal day comes very often the principals are cast for characters similar to those they do in the specialties. This should naturally be avoided.

In regard to the first part the author must write a plot, no matter how slim, and have the book full of situations. He must refrain from the use of "slapsticks," as this particular fun does not appeal to the intelligent theatregoer.

The plot must be told quickly and the comedy commence immediately. At no time should the dialogue be allowed to drag. The characters must be in contrast and the musical numbers tuneful, popular melodies preferred. The character numbers gain the most applause; still a pretty selection, well done, is never overlooked.

I believe in having the women of the chorus lined according to size, keeping the best workers in the front line, and if possible, the most attractive. The members of the chorus should have bright and smiling countenances. This helps greatly with the audience.

The comedians should work in harmony, and all together. The numbers should always follow the best situations, with plenty of light used on the stage to display the costumes. It is my contention that the first part should close either with a strong laughable situation or a very lively number.

The olio should be opened with a strong team, either a dumb act or a novel feature entirely foreign to the first part. Each part should be different; for instance, a dumb act, sister team, sketch team, musical act and monologue. I believe in carrying a feature act; this will give the audience something else to talk about besides the show.

The burlesque (afterpiece) must be stronger and entirely different from the first part. Local material is very good in this and should be written so that it can be used for any city. An exterior scene is a great deal better than an interior for the closing, as it gives the comedians more scope in which to work. It must be remembered that the show is approaching its end, and the audience has nearly laughed itself out. Therefore, action, life and ginger are the only things which will keep the house from becoming restless. The burlesque must not consume more than thirty to thirty-five minutes, and like the first part, situations count the most. Anti-climaxes must always be avoided, as the audience generally rises to

leave when one is in sight. There must be at least three strong numbers in the latter offering, and the best to be kept for the finale.

*At all times the entire strength of the company should be on for the drop of the curtain.*

The manager should bear in mind that good scenery, good costumes and lots of light are valuable adjuncts, also remember-

# THE BURLESQUER'S HAPPY LOT

By GUY RAWSON

(Of the "Bon Tons").

Oh! yea, it is a merry, carefree life, this business of making the public laugh.

Comedy is a shifting, uncertain quantity, hard to grasp and harder to hold. Burlesque audiences are uniformly quick of perception and decidedly "wise," and it would be expected that the comedy business that draws the shy and elusive laugh in one house would have the same value everywhere. But not so—alas and alas!—not so.

A bit of comedy is often rewarded with a roar from one audience and in the next

over the stage, from which stand out shrilly from time to time such observations as: "This is the last time I'll come."

"I knew my part all right, anyway," and "I'm glad I came over" (this from Tillie Tinkles), "I got a letter from Harry and he's going to be in Chicago next week!"

An hour or so of this, with intermittent periods, during which the principals go through their lines dispiritedly, and the rehearsal is over.

According to the modern method of putting a burlesque show together, the olio is first selected and then the company is lined up for rehearsals. Here are a few of the general rules that may be followed:

The big "understuder" in an acrobatic act makes a good "sissy"; jugglers are best employed in some talking part as book agents, lawyers, etc., and it is well to have at least ten "leading lady" parts. This saves trouble and makes for harmony in the organization. A final dictum that has by long experience been set down as a trade law is that an old maid part should not be handed to a female member. It's too hard a job.

Oh! yea, burlesquing is a merry, merry life, and practiced twice a day, with a rehearsal or two thrown in as set forth above, makes for bodily health and mental contentment.

## SHOULD ARTISTS OWN THEIR SONGS?

By LEO FEIST.

Is the foreign system by which vaudeville vocalists own the sole singing rights of songs going to be adopted in America?

It appears that way, judging from the number of vaudeville artists who are either writing their own songs and having them published, or are securing, for money consideration, the sole rights to songs especially written to fit their acts.

There are many interesting features connected with this system, one of which is excellently and splendidly exemplified in the case of the song, "Every Cloud Has a Silver Lining," an English composition, with performing rights restricted and reserved. Mr. Hamilton Hill, the celebrated Australian baritone, secured from the English publishers the exclusive right to this song in America.

Since advertising in Variety that I control the American publishing rights of the song I have received numerous requests from other vocalists for copies of the song, and they, in every instance, were quite amazed to learn that they could not sing it without first receiving Mr. Hill's permission. This he was quite willing to grant, but exacted a fee in each case, making the emphatic statement that if they were not booked in sections of the country other than the localities in which his services were contracted for he would not have sold them the right to use the song under any conditions. Mr. Hill claims that it is an asset of no mean value to possess the exclusive right to this song and that it is quite common in Europe for an artist to sell sectional rights to certain "hits."



ROSE SYDELL.

Of extraordinarily attractive personality, with a figure accepted as a standard, Rose Sydell occupies a very important niche in the burlesque Hall of Fame. Miss Sydell is the principal of "Rose Sydell's London Belles," an organization known far and wide all over the country. In private life she is Mrs. W. S. Campbell, having married her present manager.

ing that a poor cast will spoil what would otherwise be a great show. Do not give one man too much, as two performances a day takes all the humor out of him. The brain becomes tired, and as a result he works mechanically. Get the best; it pays in the end.

### LYRIC CIRCUIT HAS TEN.

Fort Smith, Ark., Dec. 14.

The Lyric Theatre Co. is building a house at 8th and A streets, and expects to open it January 7.

The new Lyric Theatre at Little Rock will be opened the following week. The new Lyric at Springfield, Mo., is expected to open about December 17. These will give the Lyric circuit ten houses. Chas. E. Hodkins, of Joplin, Mo., has the exclusive bookings.

stop the crowd takes it like an attack of indigestion. From which curious circumstance arises that glorious institution the "to-morrow morning rehearsal."

"Nine o'clock everybody," observes the manager in tones of savage displeasure. He says "nine" instead of "ten," as "nine" sounds meeker. "Everybody's letting down in his work." It is plain even to the intelligence of the door tender that the manager is displeased.

Nine o'clock arrives. All assemble and dialogue something like this ensues:

Stage manager (rebelliously): "Well, what shall I rehearse?"

Manager (savage but uncertain): "Rehearse anything you please; it's all rotten; only go to it quick."

(Stage manager looks around. A murmur of conversation arises from groups all



(TRADE MARK)

## Our Original Acrobatic Novelty

# "The Living Pumpkin"

### BOOKED SOLID

BY

**WESTERN VAUDEVILLE MANAGERS**

#### VAUDEVILLE IS WONDERFUL.

By JULIUS STEGER.

Every actor—I mean the man and the woman of my profession who honestly love the stage and its glorious traditions—will agree that our highest and most praiseworthy purpose is to win the respect and admiration of the public which comes to the theatre to be amused, educated, inspired! My experience in vaudeville has taught me the lesson that the actor who succeeds there has to do it without any extraneous help. Carloads of scenery, dazzling costumes and lights and all the other embellishments of a stage setting in the legitimate theatres can conceal merit as well as mediocrity, but where you have "to do or die" in twenty-five minutes, even if all those things were provided, they would count as nothing in the hard, cold "sizing-up" of the up-to-date vaudeville audience.

To succeed there means the highest realization of the actor's purpose as stated at the outset, and nowhere can the appreciation and enthusiasm of an audience be more genuine or more gratifying. The vaudeville houses, I have found, play to the best of people in every city, and are conducted on lines that many of the regular theatres would do well to emulate.

Personally I have every reason to be delighted with "vaudeville"—fair treatment and the most cordial welcome have been my portion everywhere. It is a wonderful business!



THE TWO SHRODES.

Charles and Alice Shrode, better known under their professional title of "The Two Shrodes" are an important part of Sam Devore's Own Company this season. Both are noted for singing and earnest work while on the stage, and they have met with a large degree of success.

#### VAUDEVILLE COSTLY TO LEGITIMATE.

The legitimate theatres in the metropolis are suffering just now from a surfeit of successes. Indeed, so much is this the condition that even so big an attraction as Mrs. Leslie Carter is kept out of town through lack of a suitable house to play in.

Reports from "the road," however, with comparatively few exceptions, indicate a

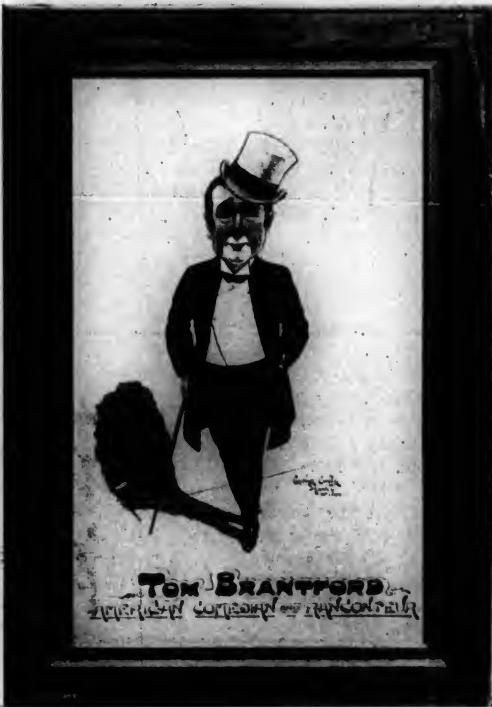
**AND HE NEVER PLAYED BEFORE THE KING OR ROOSEVELT.**

# "THE HUMAN BAND"

THE  
ORIGINAL  
COMEDIAN

THE  
ONLY ACT  
OF  
ITS KIND

ALWAYS  
A  
SUCCESS



TOURING  
AMERICA  
in  
Vaudeville  
After  
Appearing  
in all  
the Principal  
Music Halls  
in  
LONDON  
and  
ENGLAND  
with success

## BENEFITS OF ORGANIZATION

By R. C. MUDGE

(President of the White Rats of America).

I have heretofore refrained from public comment on the subject of organization because my time has been much taken up with furthering the interests of the White Rats of America, which I am proud to say is in a most prosperous condition.

I would like to have both manager and artist so understand the situation that the desired results will be brought about without delay and without detriment to either.

The benefits of organization will, without question, be obtained in the near future by the organization of which I have the honor of being president. Its financial and business condition is much better than it has ever been; it is being conducted in a high-class, impartial manner; the membership is advancing rapidly in numbers and quality, and it is our desire to enroll every high-class vaudeville artist, with a record for honesty and integrity, and to refuse membership to the unreliable trouble makers.

The purpose of the White Rats of America is to improve the general conditions now existing between managers and artists. To this end we stand for: First, an equitable contract; second, the abolition of "tips" to theatre employees; third, the regulation of contract cancellations by both manager and artist; fourth, protection for originality.

It is best for the manager and artist to stipulate all conditions when contracts are signed and then live up to the conditions. An equitable contract can no doubt

will be made in the near future to cover the rights of both manager and artist. I firmly believe that managers should discourage the use of acts and material taken from the efforts and originality of a first producer. He can do this by refusing to play a known "steal" or "copy" of the production of any other artist.

It is not the purpose of the White Rats of America to in any way dictate to the managers as to how they shall conduct their business. We expect, however, that by earnest, honest efforts and by consultation with managers to do away with the present grievances, which are as well known to the manager and to the artist as to myself.

There are now under consideration by the three largest vaudeville organizations terms of affiliation which will cover international interests in a fair, conservative manner. This will tend to advance reformation in the vaudeville field in the several countries very rapidly.

Vaudeville artists who are non-members and eligible to membership in the White Rats of America should give the matter of organization their careful consideration. I do not see how any one with vital interests at stake can be else than anxious to bring about the betterment of present conditions.

This betterment will be brought by properly conducted organizations and fair business arbitration between the employer and the employees.



ESPE BROTHERS.

Comedy unicyclists and equilibrists, playing the large circuits in the middle West. Their act is unique and sensational, with plenty of comedy interspersed.

different condition. This state of affairs throughout the country is due, so the legitimate managers feel, to the rapid spread of vaudeville. Heretofore a small town that played one or two attractions a week at the local opera house now supports a variety theatre playing from two to four shows a day, at popular prices, making serious inroads in the attendance of the travelling combinations. It is a problem not easy of solution, they say.

# WESTERN PARKS AND FAIRS

By CHAS. E. ELLIS.

The past year has been one of varied results in the park line, some having their usual share of good and bad periods of business, but as a whole not altogether profitable.

There are a number of new parks projected, but many of them have not got beyond the paper stage. In the Mississippi Valley district the parks had a fairly good season, as report goes, but the prevailing tendency is to cut down on the feature of expensive brass bands by substituting something cheaper for the coming season, such as "hunky-players" and possibly a couple of free acts for a hippodrome feature.

All parks, with hardly an exception, have made practically all the "good" money on amusement devices having the element of motion. The "set shows" have not fared very well in drawing the money, except in rare instances. The cry is always for novelty, as the public soon tires of one thing and turns to another. Fortunate is the man who can evolve a scheme for presenting something new each season, especially a novelty wherein some feature of either sensation or motion predominates.

Michigan's largest park went to the wall early in September last, as did one of Wisconsin's well-known summer resorts, the probable cause for both failures being bad management, as location and drawing territory were excellent in both places.

The same rule, as experience has demonstrated in the question of park management in the East, holds good in regard to parks in the Western country. That is, those parks having a practical showman at the helm are invariably the ones that have not only held their own under varying conditions, but also made money; in some cases more than others, in so far as the territory for heavier patronage was better in some locations than others, taking into consideration the requirements of site, makeup of features and transportation facilities.

Ohio had a streaked experience, fire in one city putting a crimp in the situation. Another city had a labor union complication which curtailed the business, and another had a plethora of attractions of almost complete sameness.

One of the St. Louis parks also had a similar experience in the labor boycott line which worked financial loss to its management.

The park business in Chicago was remarkably good in the early part of the season, but nearly all parks have now practically fallen under the same rule as regards time for doing much business. There are really three divisions of time for park business, taken as a whole, and three particular days indicate the dividing lines thereof.

Decoration Day marks the general beginning of the first period, and Fourth of July is the end of the first period and beginning of the second, while Labor Day starts the third period, although sixty-five per cent of all parks generally close with the completion of the second period.

"White City," Chicago, did its average business up to Labor Day, when it

slumped off until a final spurt at the closing of "Corn Carnival" week. Riverview Park had an especially good season, and this coming year will have a new \$75,000 entrance and at least two new features of importance added. Sans Souci Park made a good showing with its new scenic railway and other features, while the Water Chutes did a comparatively even business in a territory where it has little or no opposition and contemplates adding some more pretentious features for the coming season.

A new resort named after Thompson & Dundy's Coney Island resort, "Luna Park," is now under construction on the south side of Chicago, and its promoters promise an attractive park on which they claim will be expended over half a million dollars. The new "Niagara Falls Park," at Forty-seventh and Robey streets, in Chicago, seems to have struck some complication in the course of preliminary arrangements, so as yet nothing has been done with that proposition.

Milwaukee and Indianapolis are making improvements and additions in the two Wonderland Parks respectively, Indiana Park expending something like \$15,000 in new buildings, but the policy of that park will be to cut down on expensive bands and daily less with "airships" this season than it did last.

The smaller parks as the season waned resorted in a number of instances to presenting outdoor free attractions to stimulate business, but a general survey of the field would indicate at this date that the coming season will not see such a rush for plunging into new schemes as marked the same period last year.

The fairs in the Middle West made a good showing this year, the annual powwow of the secretaries of many finding the Chiengo Horse Fair and Live Stock Exposition week convenient for a "get-together meeting" and the laying out of the itineraries of dates to avoid conflict and a sequence of race meets.

One feature of the fair proposition has veered around considerably within the last few years, and that is the matter of engaging free attractions, the percentage of secretaries who have taken to doing their own bookings direct are about as three to one, the agency end of this work having been badly "crabbed."

The mushroom agent was strongly in evidence this last season, and, as is generally the case wherever this ubiquitous individual gets in his fine work, he leaves a trail of anger and disappointment behind him, but each year seems to easily find a shoal of that species of the genus homo which is said to be "born every minute." If performers playing "fair dates" would learn to fix a fair valuation on their act and stick to it, and quote that one figure at all times, the general average in cold cash at the close of the season would be far greater than the "hop-scotch" way of booking time as it is done now.

Leah McCurdy Brown, mother of Dick Brown ("Broadway Gaiety Girls"), died at Indianapolis December 2.



FLO ADLER.

Flo Adler is known as the "Singer of Popular Songs." She has appeared in all the large theatres from Maine to California and is well known. At present Miss Adler is playing over the circuits of the Western Vaudeville Association.



ELEANOR FALKE,

The delightful singing comedienne, has some new songs and sings them with her characteristic vivacious spirit.

She has a winsome presence and her methods are highly artistic and refined.

Good taste, extreme liveliness of disposition and a pretty dancing turn make her work most enjoyable.

Miss Falke is one of the daintiest and cleverest artistes in vaudeville.

## THE ONLY NEGRO THEATRE.

The Pekin Theatre, which has been called "the only negro vaudeville home in the world," is rapidly becoming one of the show sights of Chicago, much in the same way that visitors go to Chinatown. It has had a short history. It first came to public attention by burning down about a year ago, when the newspapers seized upon the occurrence as a "freak story." Even the Associated Press carried the dispatch. The rebuilt Pekin opened in April and since then every week has carried it forward to success.

For a while the new establishment received little attention as an institution presenting musical comedies in stock, but a few weeks ago one of the most fashionable organizations of Chicago, "The Daughters of the American Revolution," visited the establishment in a body, and again newspaper attention was drawn to it. Since then it has jumped into prominence by leaps and bounds. So completely is public curiosity aroused that at times nearly forty per cent of the audience is made up of white people, attracted by the novelty of the place.



FRED ST. ONGE.

Mr. St. Onge is a member of the noted team of St. Onge Brothers, bicyclists. The subject of the portrait is the comedy end and one of the best known riders in the land. He was at one time a racer of international repute, having taken part in all the large bicycle matches of his day, and this probably accounts for the speed on the stage. He is credited with being the first to introduce a monologue into a so-called "dumb act."

## THE AGENT OF THE FUTURE.

By M. S. BENTHAM.

The so-called agent of to-day will not be in existence in the near future, because managers will not stand for agents who stand in the halls and buttonhole acts that can be secured direct. Managers will hire clerks to book ordinary acts and save splitting commissions with an intermediary for the general run of artists.

Undoubtedly within a short period of time managers will endeavor to produce a good many of their own acts. They are already discussing the uselessness of paying an agent say \$100 or \$150 a week in commissions for material that they can just as readily secure without his assistance. Then again they realize that a producer of to-day must figure on his agent's commissions in his weekly expense and necessarily add that amount to the salary, so that it all comes out of the manager's pockets. Naturally, as business men, they will seek to save the middleman's profit.

On the other hand, as business men managers will always welcome the enterprising agent who will present for their inspection novelties that bid fair to serve as drawing cards, such as recruits from the legitimate and the combination of two or more big names. They realize that big stars do not care to visit agencies in search of dates and that most of them are not familiar with the labor entailed in securing an advantageous route. Under such conditions the enterprising agent performs actual service of value to both the manager and the artist, and is entitled to his fee.

The agent of the future will have to be a man up to the times, with the faculty of originating and producing attractions that draw money to the box offices. Theatrical managers are, above all, commercial men. The agent who conducts his business with this idea in mind at all times will not be affected by any combination of managers. An opening can always be made for the right kind of material.

Sullivan and Pasqueleno have been successful at the Empire Theatre, Johannesburg, South Africa.

# FREE ATTRACTIONS SUMMER THE VAUDEVILLE STAGE PARK NECESSITY MANAGER OF TO-DAY

By ARTHUR M. HOPKINS  
(Of Ingersoll & Hopkins).

Any doubt which may have existed in the minds of park managers as to the value of high-grade band attractions was effectually eradicated the past season. The parks playing the high-grade bands more than vindicated the policy, and the demand the coming season is for bigger and better musical attractions. With this demand, however, has arisen another problem which remains to be worked out the coming year. In the writer's mind the problem is one easy of solution.

It is patent that there is a limit to the amount of money a park can spend for free attractions. On the other hand, there should be no limit to the grade of attractions a park offers. So it seems that the only solution is the partial abolition of the present policy of making the weekly attractions altogether free. In my opinion the parks will begin to seek a direct revenue from the musical attractions, doing this by reserving seats and charging a small admission to them.

If this plan is followed it will become necessary to provide a permanent pavilion for the bands, and this is an innovation that has become absolutely essential, whether the seats are free or not. Many parks have spent thousands of dollars for attractions which were worthless in rainy weather because no protection was given

the audience. The natural result was that rain in a very few minutes cleared the park, and the money that should have been left with the manager was being rushed away on the street cars. With a pavilion of large capacity more people would visit the parks on rainy days and less would leave the park if it rained. In other words, there should be in every park an auditorium of great capacity never affected by the weather.

In parks where liquor is sold this auditorium could be taken up for the most part with tables and chairs, with a small section reserved for those who do not care to sit at the drinking tables. Owing to the profits from the bar it would not be necessary to charge for the table seats, but a small fee could be set for those served.

In parks where no liquor is sold the entire auditorium should be taken up with seats, with two-thirds demanding an admission and the rest free. The ratio of free and paid seats could vary with the cost of the attractions, but no matter how great the latter, there should always be free seats. Then the park will be justified in advertising it as a free attraction.

With this policy parks in large cities could afford to play practically any musical

(Continued on page 34.)

By FRANK P. SMITH  
(Stage Manager of Keith & Proctor's Harlem Opera House).

I have been asked to tell wherein the variety stage manager of ten or fifteen years ago differs from the man who directs the stage of a vaudeville theatre to-day.

There is all the difference in the world. In the last decade there has been what may be called a revolutionization in vaudeville, and the stage manager has played no small part.

The public demands more of the manager and actor than ever before, and both of these have made demands upon the stage manager, which have compelled him to place the vaudeville stage on a level with that of the theatre devoted to legitimate drama and opera in the matter of stage settings and beautiful scenic and light effects of which the old-time vaudeville performer never dreamed.

All this has come in a comparatively short time. While the transformation was taking place the theatre-going public became more critical; it was quick to appreciate the improved conditions under which the artists were giving their acts, and whereas formerly the stage manager of a vaudeville house was practically overlooked by the patrons, they are now on the alert to discover whether by any fault of his or the negligence of the men under him an act loses any of its interest.

It is the stage manager's duty to see that everything runs smoothly; that no accident shall occur which will in any way mar the performance. To the average artist the stage manager is to blame for any inconvenience he may be subjected to in order to carry out the program successfully, but if artists had their way there would not be any chance at times for the stage hands to make the necessary changes of scenes.

This habit of vaudeville artists of loitering about the stage is one of the annoying things a stage manager has to contend with. It is largely due to the efforts of the artists who are not capable of studying out features for themselves to secure the ideas of others who have spent time and money and used their own ingenuity to perfect acts which have placed them among what are known as the "headliners."

The real artist, whether headliner or a "supper-show act," is wrapped up in his work; he talks of little else, and there is nothing more irritating to a stage manager, as well as the actor who happens to be before the footlights trying to entertain an audience, than to have a group of men and women talking in the wings. And the chances are that the artist who complains most about the talking in the wings is the noisiest himself after he has finished his act. It is the duty of the stage manager to keep the stage clear, and he does so at the expense of his popularity.

But to return to the consideration of the difference between the past and the present. The setting for vaudeville acts of the past can not for a moment be compared with those of the present. Formerly all that an act looked for was a set with an opening in the centre, regardless of

what was around; but if he had a landscape scene with a cottage on one side he threw out his chest. To-day the actor is as much interested in the setting to be used by somebody else on the bill as he is in the material he is to give to the audience.

Of course, it is to the interest of the management to get all that is possible out of an act by causing the surroundings to be as nearly as possible in keeping with the character of the act.

Many artists of to-day have to thank B. F. Keith for the interest he has taken in their work and the manner in which he has had their acts staged. In former years anything would do so long as the artist made an "appearance." Now the setting for the average act requires as much thought and preparation as would be necessary for an act in the most elaborate production of drama or opera.

Even the smallest acts insist on "box interiors," something unheard of in the old days. The transformation in this respect has been rapid, and I think I may fairly claim the distinction of being the first stage manager to provide a box interior for a vaudeville act. In the beginning the rear only was boxed and the wings all open. Then, after a time, we boxed half the set and still had wings open; then came the full box interior which you see to-day.

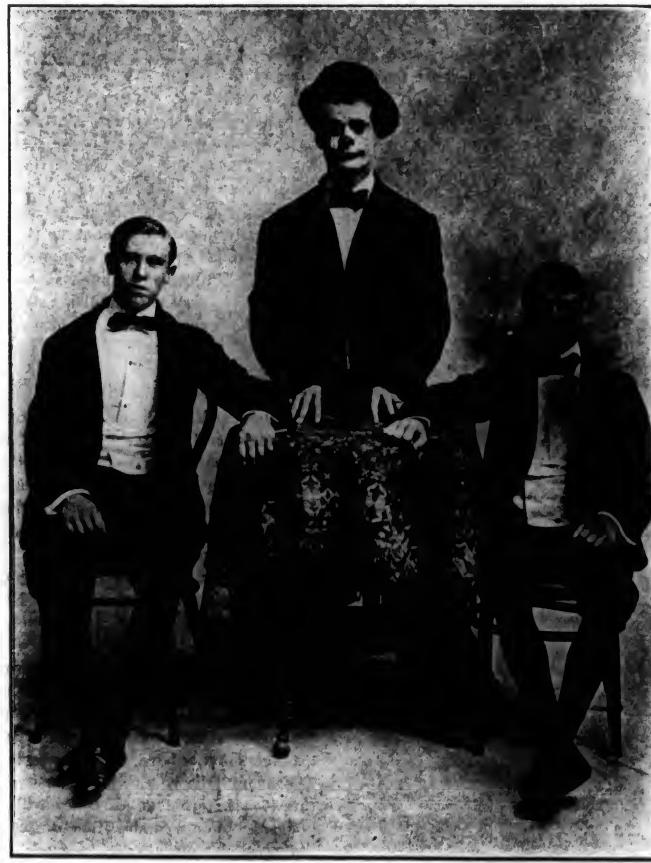
I remember that when we first began to box in sets some of the artists who had been accustomed to an open stage complained that they could not perform in some of the box sets, and I spoke to E. F. Albee, general manager of the Keith Circuit, about it. Mr. Albee was in his office and, turning around, he said that the act in question "could do its 'turn' in this room." Nothing is impossible with Mr. Albee.

All these changes have greatly increased the work of the stage manager and his assistants, particularly in a theatre like Keith & Proctor's Harlem Opera House, where each week a number of big acts are played requiring elaborate settings. Then again a number of acts now carry their own scenery, and when five or six of these come along in one week it requires considerable ingenuity on the part of the stage manager to find room and handle it in connection with the other acts on the bill, ten, twelve or more in all. When it is considered that some of these carry from ten to twelve large hanging pieces an idea of the amount of work involved may be gained.

In regard to stage "properties" the demands of the artists are greater than ever before, but in the majority of instances the Keith & Proctor management afford better "props" than are requested. Pieces of furniture are used in some of the sets costing hundreds of dollars, all of which have to be carefully looked after.

In one respect, however, the demand for "props" has changed. Many artists formerly asked for perishable articles, and not a few succeeded in having a lunch, if

(Continued on page 34.)



BARTH BROTHERS AND WALTON.

One of the top-notch acrobatic combinations. The Barth Brothers, a likely pair of youngsters with the right idea of fast, smooth, tumbling, handle the straight end of their excellent act, while Bert Walton in a funny makeup of whiteface and grotesque dressing handles the comedy adequately.

# IMPROVED BURLESQUE A TRAINING SCHOOL

By L. LAWRENCE WEBER.

Take away the incentive and you find the greatest bar to progress. Thus when the break occurred between the producing and the local managers everybody contended that the death knell of the "burlesque" shows had been sounded. What has been the result? Incidentally the same as when Mr. Keith some years ago separated the burlesque from the vaudeville. In this latter case most of the old variety managers referred to the Keith method as "perpetual motion" and claimed that the better class of clients would never patronize vaudeville.

The result is obvious. Vaudeville is today the most popular form of amusement in America, and for the reason that it draws from every class of theatre patrons. Burlesque is at present in this same stage. In a very short time you will find two grades of burlesque houses, the same as there are now two grades of vaudeville theatres. To the layman this distinction is of course too finely drawn, but it is at once apparent to the men on the inside.

immediately ostracized anybody of any renown who attempted burlesque. Also, how has this worked out? The highest priced acts in vaudeville time and again have played in houses of the Columbia Amusement Co., and it is for this reason that I firmly believe that burlesque has received new impetus by the split.

The burlesque managers have wisely taken a lot of pains to popularize "amateur nights" in all their houses, and many of the legitimate managers laughed in their sleeves, thinking that this would do more to kill off the patronage than any suggestiveness in the shows. The result has been that many people who would never visit a burlesque house have come and became converts. In the same manner it is a great training school for the embryo actor or actress, and many of the popular acts to-day have started in burlesque.

Some two years ago Weber & Rush formed a silent partnership with a famous comedian for the purpose of exploiting

PROGRAMME - Month December 1908	
<b>Ronacher:</b>	
Chevalier Thern	Illusionist
Eting	Dominator
Märchen mit dem goldenen Haar	Wise
Mas Andras	Französisches Duett
Tom Neary	Königlicher Jongleur
Georg & Gusti Müller	in ihrer Alpenszene
Hartley Wonders	Springer
Karl Schmid	Wandkünstler
Bin & Ben	Wandmalerei
Schmid	Theatre tintinnareque
The Kermilly's	Rockturner
Lia Yann	Rockadileus
Doll Marady	Romanist
Rosa Bauer	Wiener Liedersängerin
Rosa Leroy	Soubrette
Ein Abend in Sevilla	Turnunterhaltung
Rose und Schmetterling	Tanzevangelie
<b>Apolle:</b>	
Savoir	Mit seiner Pantomime
Belle Davis	Mit ihren Piccaninnes
Medorina	Wundergrotte
Marcel	Mit seinem Affen Coco
Biogoko Family	Japone
Paula Burg	Mit seiner Scène
Horby	Silhouettist
Narrow Brothers	Königliche Radfahrer
The Bucfals	Taufelsgesetz
Hippolyte Colombel	Präzisionsches Duett
Bill & Will	Gaudstrifiques
Carle Lingen	Sängerin
<b>Colosseum:</b>	
Statue d'or	Dargestellt von She
Merian	mit seinem Hundetheater
Marion	Imperialist
Braun-Peschel	Soroban
Die 3 Dräger	Feulenrechninger
Macbane	Parterre Acrobaten
Adrigal Altona	Viertragsoubrette
Lotte Forsting	Salon Act
Mr. Allard	Soubrette
Kelly Ward	Posse
Das verirrte Hotel	Posse
Mädchen für Alles	Posse
<b>Circus Wulff:</b>	
The 3 Umbrae	an 7 fachen Reck
Les 2 Isandro Kraftact	Ringkämpfe
Propriétaire du Cirque Trapez	
Cant-Ruedi	Mit seinen Elefanten
<b>Circus Pekesteu:</b>	

The full programs of all bills playing this month at Vienna. Of the forty-six acts listed, three are American.

I have all along contended that there is room in this great country of ours for two burlesque circuits. One which caters to men who do not care to be accompanied by their wives and the other which makes a bid for the women. Thus the "break" has really given a new lease of life to burlesque and every one is awakened to the fact that he must be up and doing if he wants to stay in the game.

I recollect when Rose Coghlan was engaged by Mr. Keith, the profession in general was of the opinion that this was an admission from Miss Coghlan that her days of usefulness as a dramatic star had passed. How has this worked out? Miss Coghlan has for many years since her first engagement in vaudeville been a success as a star.

In the same way, professional ethics

musical comedies to play at high prices. At one of the rehearsals I complained to the high-priced comedian that I was afraid he was "going back." He was highly offended, but I made a wager with him that if he did that same specialty in a burlesque house under a name other than his own it would not be tolerated. One of our burlesque companies was playing here at the time and we had him appear, with the result that he went off the stage without notice.

The experience has benefited the artist greatly, as he has not produced a failure since that time. In another instance one of our high-salaried prima donnas asked me if a classical song would go in burlesque. We induced her to appear (under another name, of course) and she was a sensation.

# WHAT THE "INTERSTATE" DID FOR THE SOUTH

By E. F. CARRUTHERS.

Two short seasons of vaudeville in the Southern States has revolutionized the theatrical taste of a section neglected for forty years by the amusement "powers." Three young amusement promoters realized the possibilities of a reaction in the Southland against the time-worn melodrama and "No. 2" and "No. 3" road companies, if vaudeville was intelligently presented to the Southerner.

The pioneers of this significant movement as it is being expressed by the extensive operations of the Interstate Amusement Company are E. F. Carruthers, R. E. Ricksen and T. K. MacMechen, the originators of the entire plan by which the real vaudeville article has completed its conquest in a part of the country where a strong prejudice has always confused vaudeville with old-time variety.

Messrs. Carruthers, Ricksen and MacMechen laid out their campaign after coffee and cigars at a Christmas dinner, two years ago, in the Missouri Athletic Club, St. Louis, where they happened to be quietly celebrating the success of a number of amusement ventures launched by them during the closing days of the World's Fair. Four months later they had in their pockets contracts represent-

workmen day by day, until at the end of eighty-nine days (the eighty-ninth being the date of opening) the last scaffolding was removed from the interior, six hours before the performance, and an army of carpenters turned loose inside to remove the debris, which was stacked man-high all over the sidewalk an hour before the people began to arrive to take their seats. The boiler for the theatre did not arrive and one was borrowed from the Anheuser-Busch plant (in Dallas) and hauled to the theatre, where steam was turned on in time to heat the theatre. Meanwhile bets of all descriptions were being made by those sportily inclined as to whether the management would be able to keep its promise. The house opened as scheduled to the minute. The next day three nerve-racked promoters took to bed to recuperate, but they had delivered "the goods."

"Delivery of the goods" has characterized the work of the three men who built the Majestic circuit. Whether the South will continue to support the very high class of vaudeville which the Interstate Company has been playing at all of its houses is a problem still to be solved. One thing is certain. The press of that



R. E. RICKSEN AND E. F. CARRUTHERS,

Of The Interstate Amusement Co.

The pair of wide-awake young amusement promoters who have almost revolutionized the theatrical tastes of the Southern States, supplanting the reign of the "No. 2" and "No. 3" companies by vaudeville.

ing an investment of over \$300,000, to be expended in the erection of six new theatres at Dallas, Fort Worth, Houston and San Antonio, Texas; Birmingham, Ala., and Shreveport, La., by local capital whose co-operation had been secured in those cities. Eleven months after the Christmas dinner the new theatres were in full operation and the Interstate Amusement Company had been organized with an operating capital of \$250,000. Rather a pace-setting achievement in amusement enterprise.

The erection of the new Majestic Theatre at Dallas, one of the houses in the new circuit, was a race against time. It was the second point on the circuit and the latest house in point of construction. The promoters of the new circuit themselves concentrated their individual efforts on this point and literally pushed the

whole section endorses the bills being presented at the Majestic Theatres with the most remarkable unison and in the strongest terms any vaudeville circuit has ever enjoyed in this country. These criticisms go so far as to editorialize over the wonderful change in the entire theatrical situation of the South since the advent of good vaudeville.

It has forced the "legit" opposition to give the Southern cities a better grade of shows than they had seen since the Civil War. The difference between the class of attractions that are now playing in opposition to the Majestic houses and those that were sent into these sections before Carruthers, Ricksen and MacMechen planted the seeds for the only real opposition the first houses have ever known, is as Mrs. Fiske compares with "Down the Shady Lane."



SISTERS MEREDITH,

"The Maids Who Made 'Hiawatha' Famous."

Acknowledged by the managers and press as the greatest sister team in vaudeville. The girls are always gorgeously costumed and carry novel scenic effects, continually changing, remaining far in the lead of their imitators. After two years abroad they return with one of the year's big successes, under the exclusive management of George Homans.

## ARTISTS AS DRAWING CARDS.

It does not necessarily have to be a "name" in vaudeville to draw money into the box office. Every successful act has a drawing power, more or less.

Frank P. Smith, stage manager of Keith & Proctor's Harlem Opera House, mentions that fact in his article elsewhere in this issue. Mr. Smith, evidently a man of observation, states that an act will impress its name or work upon the auditors who have good memories, and will also attract them for a second visit when their names are on the bill.

Not alone is this true, but it operates in another direction also. An artist makes an impression upon one or more of the audience, and the next time the artist or act is announced the person who formed the good opinion does not only go to again see the show because the act is there, but he recommends it to others.

The headliner, even if the headline act be a "big name," does not draw all the money in. The bill as a whole has a great deal to do with it, and each individual act contributes its share in a proportion no one is able to determine.

It evidences, however, the value of a name or act in vaudeville and should be one of the greatest incentives to prod the artist to better himself. There is no act in vaudeville that should be perfectly content with itself. Not one has reached the pinnacle of fame, for that cannot be reached in vaudeville.

Your vaudeville artist may reach the top of the vaudeville list, but he then looks forward to the legitimate. There is every hope of reward for the artist who intelligently strives to uplift himself.

The legitimate comes into vaudeville; the vaudevillian looks forward to the legitimate, and the vaudevillian has all the better of the struggle.

The legitimate is on the downward path, while the vaudevillian is going ahead. He has had an experience which the legitimate must acquire. The vaudevillian artist is self-made, not machine-made or worked into a part by a stage manager. His training obliges his mind to be active;

## JUDGMENT AGAINST ARTISTS.

The New York Vaudeville Contracting Company last week was given judgment for \$250 against The Marions and Mlle. Zoor, a ladder, wire and ring act. The plaintiffs alleged in the complaint that the vaudeville act was booked for several fair dates in September and without the proper notice cancelled the engagement. In the booking agency's contracts there is a clause binding all artists to carry out their agreements under the penalty of a money forfeit. This formed the basis of the suit.

An almost identical case involving the New York Vaudeville Contracting Company and Venella, the horse trainer, is now pending, and Venella was in court to watch Friday's proceedings.

At the same session of Judge Seaman's court, the Second Municipal District, the booking agency was given a verdict against Darcy & Speck, managers of "White City" Park, New Haven.

The plaintiffs in this action declared that they had booked Wincherman's Bears for the resort and that the commissions which should have gone to them were paid to J. J. Iris, a sort of personal manager for the bears.



GRACE LEONARD,  
Of Stanley and Leonard.

Few if any male impersonators have ever succeeded in appearing like the "real boy" of Miss Leonard's. She has been extraordinarily successful in vaudeville this season and the couple are booked solid.

## ROSENTHAL TO COVER SMALL TOWNS.

Chicago, Dec. 14.

Jake Rosenthal, manager of the Bijou at Dubuque, Ia., contemplates sending out several vaudeville shows over a territory covering every small town in the Middle West. Three performances will be given in each town.

he must help himself; he has played in vaudeville and perhaps in burlesque.

There are artists in variety to-day, and this includes both sexes, that were given an opportunity would be inexpressibly surprised at the ease with which they would win over an audience in a legitimate theatre.

## WILL AMERICANS EVER UNDERSTAND COLUMBINE?

By Mlle. DAZIE

(Premiere Danseuse, Manhattan Grand Opera).

Is it possible to interest Americans in speechless drama? Are we absolutely unable to appreciate emotions conveyed by poetic and significant motion rather than by words?

This is an interesting problem, and while there are several experiments which indicate an affirmative answer, there are many more examples of utter failure to succeed in America with pure pantomime. This art is so entirely foreign that perhaps the code of signs, appreciated by every child abroad, may not be well enough understood in this country to assist a pantomimist in the telling of his story. In this connection I remember an amusing remark heard at the New Amsterdam Theatre while "Humpty Dumpty" was being played. Mr. Joseph Smith was the "Harlequin," and the varied colors on this buffoon character's checked tights are always used to tell the story by the clown and Pantaloons. For instance, red signifies blood or danger; black, death; white, purity, etc., and after the act had been progressing for a time a woman near me said: "There must be something wrong with that man's dress, do you see how they are all making fun of and pointing at him?"

At the same time, Mr. Karno's comedians have had a splendid success here. I was discussing the question quite recently with that admirable pantomimist, Mr. Al. Reeves, who is of the opinion that Americans do enjoy this class of entertainment when the story is so easily followed that words are unnecessary. As an example, he thinks that if the Karno company had opened in any other sketch than "The English Music Hall" they would have failed. In that sketch the character of the entertainment is so well understood and the humor of it was so entirely in common with local conditions

that it was screamingly ludicrous to our audiences. In "The Night in the Slums" the actor was mute and the story told entirely in pantomime; for which reason whatever success was made here was attained by the knockabout comedy efforts of agile acrobats.

But it is not pantomime of the music halls that supplies the most diverting amusement abroad. It is the fascinating beauty of "Pantaloons" or "The Scapegrace" which Miss Pauline Chase is making popular at Mr. Frohman's London theatres; the more poetic dance-stories which Guerraro and Otero have made so interesting, or the subtle art of Mlle. Genee or Mlle. Artoia, which intellectual Americans are sure to find a delightful pastime if presented here.

Still, one of the finest pantomimes ever done in France or Italy, originally called "La Mere," was brought here under the title of "The Burglar and the Dancer" and executed by Miss Lillian Thurgate—who had been secunda ballarino at the London Alhambra—with utter failure. It played one week at Mr. Proctor's Twenty-third Street Theatre, but could get no further booking. This pantomime contains one of the most dramatic situations ever constructed; it has a melodramatic tinge and affords the dancer fine opportunities. These would seem to be the most desirable qualities for New York vaudeville theatres. But it failed to please, and, what was more disastrous, it failed to attract.

At the same time I am firmly convinced that pantomime has the same chance of success here that it has realized in London.

I do not think any country in the world is so anxious to encourage novelty and newness in its amusement world, and if pantomime is once here under the proper auspices, with the right material and with the artistic touch it requires, I predict for it a distinct vogue and a permanent institution in America.

## PERFORMERS' SHORT CONTRACT.

188  
hereby agree to play exclusively for \_\_\_\_\_  
for \_\_\_\_\_ week, commencing \_\_\_\_\_ 188, and ending \_\_\_\_\_ 188, as \_\_\_\_\_  
and to become otherwise generally useful, at a weekly salary of \_\_\_\_\_ Dollars, doing everything possible to make business prosperous.  
\*

## AN OLD-STYLE CONTRACT

The above is a fac-simile of a contract in use twenty years ago, before "clauses" and "conditions" force obliged an ordinary agreement to become a voluminous legal document.

In the '80s an artist (then termed "performer") was expected to do his "turn" and whatever else the management might demand to assist the performance; hence the concluding words "doing everything possible to make business prosperous."

This meant as a rule that the artist must take part in any farce or "after-piece" which might be put on in addition to the regular variety bill, and in those days every well-regulated variety show had a farce in which most of those in the numbers on the bill took part.

This form of old-time contract is strikingly impressive as marking the simplicity of early vaudeville; where the manager did not consider it necessary that he join in the contract, the "performer" only being required to sign.

# THE SONG ON THE SHIRT

By WILL D. COBB.

I invented the phonograph. That is, I didn't exact—but—well, here's the story:

A composer by profession, I often find myself humming over strange and original melodies; born in my brain and a part of myself. They come and go, they please and depart. Often I think, if they would only stay—just for a moment, until I could paint them with eager hands on paper, cold practical paper, but, alas! I am a dreamer—not a realist, I—but the story:

I was working on my opera. My workroom the street, walking up and down on either side of that somewhat different part of town, Irving place.

I had paused for a moment at the park to watch some children at their play, and was just turning away to resume my measured tread, when tum-ta-tum-tum-tum—*an inspiration at once tuneful and apropos flashed through my brain.*

Again and again and I had it in hummin' shape, the while searching my pockets for a bit of paper on which to jot it down, but in vain, tum-ta-tum I kept repeating, but no paper could I find. Then I resorted to an old trick, on my cuff, a few lines in pencil, the staff—the notes and words—and the captured theme was in my possession.

Returning jubilant to my apartment (singular, for the best of reasons), I changed my clothes for dinner, and (must I tell it) put on my other shirt, for—to make a clean breast of it (in more than one sense of the word)—I must needs have one washed while I wore the other.

I had dinner at Maria's—I was invited. A Bohemian crowd, and the juice of the grape flowed freely. Lying in bed next morning I directed one Master Flynn, who had disturbed my slumber, to take my laundry and begone. Then remembering through the haze an engagement made for the evening, called after the boy to have it back before six o'clock.

Perhaps he heard, but falling asleep again I slept till well in the afternoon, and Mrs. Flynn, who attended to the washing, was no doubt surprised when about seven o'clock I knocked on the door of her tenement and inquired why my laundry had not been delivered. "Shure it's not much worry ye nade have seen' thare's not much to worry over," replied that "suds" lady as she fished my one shirt from a pile by her side. "I've jist put in a new tubful of frish wather and we'll let it soak thare a bit while I iron off thase few collars I have," and, sousing it down in the hot steamy tub, she waxed her iron and left me to chat for the moment with one of her lodgers who was having his evening pipe on the fire-escape roof-garden. A Mr. Hasbrouck, who in my previous visits I had met and observed to be a man of much higher grade of intelligence than his surroundings seemed to warrant, was a mechanic in the employ of the Orange Electric Co. He was exceedingly entertaining in his descriptions of the wonders of his calling and the workings of his wizard employer. A discourse on the scientific possibilities of the future was disappointingly cut short by the noisy arrival on the scene of the scion of the house of Flynn. A

young Irish-American, disturber-in-general, whose sobs and walls heralded the approach of one mutilated ear and a much-besmeared face, causing combined anxiety, pity and anger to invade the peaceful heart of the ponderous Venus of the tub.

In the excitement attending the topographical survey of the face a stick of wax fell from the ironing board and dropped into the tub of steaming water.

Mrs. Flynn returned to her tub. The lodger and I resumed our electrical conversation. Quiet again restored, I was listening in amaze to an intricate description of a wonderful machine, when of a sudden the very blood in my veins chilled. What was that? Surely I was mistaken. I could not have heard aright. Apparently from the tub, clear and distinct, in perfect cadence—my words! my melody! 'my inspiration of yesterday!' I turned. The lodger had ceased speaking. Far toward the wall, with both hands over her throbbing heart, crouched Mrs. Flynn, staring wild-eyed at the tub, and my shirt wrung half way through the rubber wringer. No one moved. I looked suspiciously at Master Flynn, his face showing pale through its coating of grime. Who could have sung that line? A secret to all save myself. I remembered! I had written it on my cuff! And the cuff—there it hung limp and wet just beyond the rubber rollers.

I sprang forward. It was covered with a coating of wax.

Pulling the shirt toward me I reversed the wringer, passing the cuff back between the rollers—Ta-ta-tum; ta-ta-tum; ta-ta — a confused jumble of words and music greeted the effort. "The Speerut of the Wather!" moaned Mrs. Flynn and sank down in a helpless mass.

I rubbed my finger over the writing on the cuff. It crumbled beneath my touch wherever the pencil had been, leaving each note and word as though engraved by acid. My shirt was ruined. I looked up in dismay at the electrician; he had not spoken a word, but was looking straight at the wringer, smoking furiously, his black eyes snapping with excitement. The clock struck eight.

A week later found me again at the home of Mrs. Flynn. I inquired for Mr. Hasbrouck, the electrician. "Oh, to be shure and it's gone he is intirely from here. And a grand situation he has now; sumthin' high up be the boss. And a fine man he is, too; a fine man, but," lowering her voice, "crazy as a tick, clane daft. Shure he gave me twenty-five dollars fur me old clothes wringer and he wrapped it up in your old shirt and tuk it away hisself."

Some three months later I picked up a daily newspaper and read:

"Among other things the 'Wizard' has near completion is a phonograph, a contrivance which he claims will reproduce by means of wax rollers the sound of the human voice. Not until he turned over his idea to his new foreman, Joseph Hasbrouck, did he entertain certain hopes. The recent experiments by Mr. Hasbrouck have been successful beyond expectations."

# THE WESTERN VAUDEVILLE AND ARTIST

By FRANK WIESBERG.

Is vaudeville being excessively overdone in the middle West, or has it reached the state of passiveness. The epidemic which started to invade the remotest suburbs of the large cities a few years ago continues to spread undauntedly, not satisfied with the already occupied territory found in the railroad maps.

The man or woman who created or originated the idea of "ten-cent" vaudeville in country towns in the middle West



FRANK WIESBERG  
Variety's Representative at Chicago.

would have been adjudged insane several years ago. These towns no longer depend on the weary "one-night stand" troupe for amusement. They have been educated to appreciate and support vaudeville.

It is still an innovation with them, and it will continue to prosper as long as the policies adopted by the perveyors are retained and unchanged unless it be for the better.

Store theatres have given way to modern buildings with all the completeness of a city playhouse in some of the towns, and the example is likely to be followed by many others eventually.

The evolution of vaudeville and its enormous growth has simultaneously nourished and encouraged the ambitions of many aspirants to enter the field. The result is increased demand for talent and more for engagements.

Why is it that hundreds of artists possessing unquestioned abilities and with more experience on the stage than the rising young fortunates who receive solid booking in the best theatres at portly salaries seldom if ever appear at such theatres as the Majestic, Olympic or Haymarket, Chicago, more than once a year and at the bottom of the bill?

Yearly the same position is invariably reserved for them and they go through twenty-one performances a week for half and often less than half the salaries received by those who grieve over two shows a day.

A manager or agent has no time or is too uninterested in an artist to indicate the faults in his act. When an act is reviewed by a manager or his representative and does not suit, the artist will be given the negative. His act will probably suit the "ten-cent" houses, but is not strong enough to take up time "three-a-day" in a "regular" vaudeville theatre.

The fate of the artist is sealed. The report is heralded everywhere that "the act won't do" for such and such theatre, until it reaches the circuits in the smaller towns where it probably pleases the managers and their patrons.

The managers and agents are not entirely at fault. They appreciate the value of a meritorious act and are quick to grasp it. An artist is often given the benefit of an agent's doubt as to the worth of his act. If he does not secure consecutive booking it is because the manager or agent wants something different. There is always a plausible reason.

Every week the burlesque theatres are searched for possible recruits for vaudeville, and many have already signed contracts for next season.

Disadvantageous surroundings cannot conceal talent. If the artist who feels the sting of disappointment because his act is not acceptable for good bookings would place himself in the position as others seem bi, and analyze the substance of his offering, he would readily admit that it was partly or wholly his own fault.

Let him once for all emerge courageously from the depths of pessimism with the feeling that he can conquer and overcome the obstacles placed between himself and the road to success.

New material of the right kind is one of the principal necessities. It has carried many artists to fame and affluence. It is necessary to study and devise something new, original and novel. The task is undoubtedly an arduous one, but its accomplishment means triumphant achievement, the stepping stone to success.

Novelty acts are in demand in the West, and are well paid. Interest in dramatic sketches is on the wane from a commercial standpoint, unless prominent actors or actresses appear and prove efficient.

Managers invariably discourage the playlet containing melodramatic and thrilling situations. They do not desire to educate their variety patrons to the serious drama.

As a general rule the managers prefer above all novelties, comedy sketches, light playlets and the familiar acts from the heavyweight juggler, down to the featherweight song and dance team.

The artists who work three weeks and promenade the Rialto aimlessly for a like period waiting for a few more weeks to turn up, should not give up.

Think only of conquering. Devise something that you think the managers want, and cast aside what they don't want. Then let them see it. If it pleases, contracts will come to you unsolicited.

# TRAVELLING AROUND THE WORLD

By CHARLES LEONARD FLETCHER.

Aden, Arabia, Nov. 18, 1906.

I have been at sea nearly three weeks and yet have not travelled one-half the distance from London to Australia. I am now at the mouth of the Red Sea, very near the Equator, and while it is hot, the equatorial heat is nothing compared to the dog days of New York in mid-August. I am as happy and comfortable as if I were cruising on my own yacht. There is no rest for the weary overworked vaudevillian like a long sea voyage of six weeks duration. Those who look upon a voyage across the Atlantic from New York to London as a royal picnic cannot appreciate the joys of a 14,000-mile sail which I am now making. A trip to London from New York is too short for one to get the real benefit of life on salt water. I must advise all my American fellow vaudevillians who contemplate a professional visit to Australia to take the trip via London instead of San Francisco, not only because of its healthy advantages, but by this route one is able to visit new and strange countries of unlimited interest.

Our first long stop after leaving Lon-

1.25" stared you in the face, not only from your program, but from large and frequent signs, the literal translation of which meant that no matter what drinks you ordered nothing less than one franc and twenty-five centimes (about twenty-five cents) would be accepted. In order to enjoy the performance it was necessary every time an Egyptian waiter popped into the box to order something. As to the show, it was much on the lines given at the Sans Souci on Third Avenue. Only one male performer appeared and he was



JOHN C. ROBISCH  
and  
MAYME  
CHILDRESS

Are in vaudeville again, after an absence of three years. They are presenting an operatic comedy sketch, conceded by critics to be one of the liveliest things in vaudeville. Miss Childress has a soprano voice of wonderful range and sweetness, while Mr. Robisch as a comedian has unique and original methods.

but an assistant to a remarkably agile and versatile danseuse. The orchestra proved the most interesting novelty of the entire show. It was a mixed band of males and females. Between each turn an orchestral selection were given, after which a female passed through the audience with a plate, backed up by a sweet smile, and ask for contributions. Of course the women were all maidens, for no married Egyptian woman ever shows her face, at least half of it, after entering the marriage state. These fair musicians were apparently refined, at least they were extremely modest in their behavior. The audience was largely made up of Europeans, and America was well represented.

Cairo has over a half million inhabitants, and ought to have a regular theatre devoted to polite vaudeville. After midnight a short trolley ride brought us

(Continued on page 32)



McFARLAND AND MURRAY,  
With Sam Devere's Own Company.

don was Marseilles, France. Marseilles is a one-act version of that wonderful human drama, Paris. You know all about the style of entertainment presented in French halls—vulgarity—vulgarity—nothing clever in any of it. After a rather tempestuous voyage across the Mediterranean we reached Port Said, Egypt, where we were fortunate enough to enjoy twenty-four hours on shore. I caught a fast train and reached Cairo in four hours. After supper occupied a box at Cairo's leading vaudeville theatre. The expense of a box was nil. "Entree Libre" meaning free admission, but "Consommations fr.



BARTON AND ASHLEY,

Presenting "Canal Boat Sal," now playing their fifth year in England. Hope to return home in April.

## VIENNA NOTES. By TOM HEARN.

Nov. 29.  
Millman Trio are held over at Wintergarden, Berlin, owing to their success. Eltinge is here from Berlin. He had his act hacked about so much that he has come by request of Werner Reider, who will handle him exclusively from now on.

The Yosearys have not separated, as was rumored. It is the Three Garganys who have split. They are brothers to Yosearys, hence the error. The Yosearys are now in my dressing room. They have not had a row yet since they came off, and being acrobats I consider this a fact worth mentioning. Violet Halls is at Ronacher's. She is going fairly.

Eltinge says that Ben Teiber told the Jackson Family if they played for him at a reduced salary it would do them more good than the Wintergarden, Berlin, and that he (Teiber) would boost the act to all managers. Instead of doing that Teiber bragged how cheap he had engaged the Jacksons, doing them a lot of harm and will necessitate their returning home sooner than expected. Managers here are always trying to beat an act. They do not care how, either.

Ruth St. Denis has had to show her importance by keeping away from the Comique Opera, Berlin, as some of these managers usually imagine such a lot. She will now play the Wintergarden, Berlin, after finishing her engagement at the Opera House.

I had heard of the "beautiful Gypsy violinist," with the "lovely Hungarian

music," so set out to hear it. The Gypsy was in evening dress, the music was composed of "Honeysuckle and the Bees," "Dolly Grays," "Navajos," etc.

I first arrived here at three o'clock, gave my baggage ticket to the theatre man and waited till 6:30, when the baggage came. I could not get the stage hands to do anything. They hung my trick bag for the hoops nearly off the stage. Perhaps three of the 100 or more used reached me. The music was bad, the curtain went up too quickly and didn't come down until I shouted for it, in spite of having given the cues. I had a terrible opening (and heard from one of the artists that they did all they could to "queer" me, as the bill was overbooked). Under such circumstances artists acquainted with Continental methods will know what a nice time I had). With all these obstacles I made the hit of the bill, but would not take a bow. This brought the manager round, who ordered me on. I told him "something," not knowing at the time who he was. Finally, Campbell or Johnson pushed me on and that settled the whole affair.

Next day the management made a special call for me to have all I wanted attended to. The call was at three, and at six I was through (in America ten minutes would have been ample).

Campbell and Johnson are doing fine, and away from the Wintergarden, Berlin (where no sane man would pass his opinion), they have gone big. They received sixteen weeks from the Empire, London, but as the work is so far ahead I don't think they will accept.

# CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

## CHICAGO, ILL.

BY FRANK WIESBERG.

VARIETY'S Chicago Office,  
79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—One glance at the diversified array of acts alphabetically listed in the handsomely designed program distributed by polite ushers in neat gray uniforms in the magnificent and imposing lobby of this superb playhouse, which is conducted systematically in a manner unsurpassed by any other downtown, is sufficient proof that Kohl & Castle are foremost in the vaudeville field in the West. This there is on the bill: Carlotta, a young woman who daringly "loops the loop" on a bicycle. "Between Matinee and Night" was revived by Rose Coghlan and company. It is an intensely interesting dramatic sketch, well acted and much better than the previous offering. McMahon's "Minstrel Mails" offer he only novelty. There are good voices among the girls and they blend. The dances are well arranged and the scenic effects gave a picturesque background. James Thornton is equipped with a budget of new talk, gaining many laughs, but the latter part was weakened through some familiar jokes. Mlle. Fresina presents a captivating appearance in a stunning costume. She sings (in French and Spanish) a few songs. She is gay and full of animation. The Five Juggling Mowats gave their interesting club manipulation to several rounds of applause. They have a few new tricks. LeRoy and Woodford made a good impression with their talk and songs. Their offering is both pleasing and meritorious. Robisch and Chidress, in an operatic comedy sketch, found the audience appreciative of their efforts. Donat Bedini and dog show clever acrobatic tricks and good training. Sampson and Zaecho in exhibition of strength proved interesting. The Fadette Orchestra is held over.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—Walter Jones and Mabel Hite began what is said to be the last three weeks of their joint appearance in vaudeville. Miss Hite, besides possessing charm and magnetism, is a talented young woman. Edith Helena's remarkable voice, sweet in tone and powerful in range renders her imitation of the violin almost perfect. The Camille Trio created roars of laughter. It is the fastest act of its kind seen here. Fliske and McDonough have a diverting vehicle. The Three Roses pleased and Burton and Brooks have about the same routine of songs and jokes heard some time ago. They are always assured of a good reception here. The bill includes Petit Family, Max Hilderbrandt, Clever Conkey, Behan Sisters and Noblette and Marshall.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle, Monday rehearsal 9).—The bill is unusually attractive and consists of John C. Rice and Sally Cohen, May Boley and "Polly Girls," Chinko, Ben Welch, Waterbury Brothers and Tenny, Finlay and Burke, Minnie Kansman, Potter and Harris, Clark and Temple.

STAR (Jas. L. Lederer, mgr. Monday rehearsal 11).—Appearing at this Milwaukee avenue house are Mysterious Fontanelle, May McCarthy and "picks," Donole Brothers, Eddie Revere, Chris Lane and moving pictures.

SID J. EUSON'S (Sid J. Euson, mgr.).—Whoever conceived the structural parts of the Behman Show must have been apprised beforehand of the likes and dislikes of burlesque theatregoers in Chicago. Even the keenest and most astute observer of the burlesque situation here could not have devised a more unique, resplendent and perfectly refined performance than the one given by Behman. The show represents an "outlay" of considerable more money than its predecessors and there is no evidence of wastefulness. It is so novel and singularly arranged that the surroundings bring forgetfulness to the familiar burlesque atmosphere. The first part is given over to a farcical absurdity entitled "Jimmie Bounce, Luckster," being a preliminary unfolding of the story and connects with the closing piece in the run of characters. There is probably too much dialogue in the opening, but most of it is bright. The situations follow in rapid succession, although some of the ludicrous incidents are carried to extreme of absurdity. The audience enjoyed the jumble of nonsense and wondered what became of the chorus, which appeared only in the first number. The burlesque "Hey-Diddle-Diddle" is given in five scenes. It consists of fragmentary parties of comedy and has for its opening a mythical and rather weird plot with spectacular trimmings to give the desired effect. The result is most satisfactory. The "imagine stage" business similar to Karno's "A Night in an English Music Hall" proved the strongest laughing hit of the show. It can be made even more amusing. The frequent shifting of scenery disclosing something new each time in rapid succession is reminiscent of the oblique extravaganza in burlesque. It is an innovation, however, in the manner the various scenic effects are handled. The company is most complete. Pete Curley makes excellent showing in an Irish part. He is natural in makeup and brogue. Frank Manning could not be mistaken as the German impresario. He has the proper conception and the type as shown by him is almost original. Frankie Green was allotted most of the songs, possessing a fairly good voice and presence. Nellie Walter and Mona Wynne had little to do but appeared often. The chorus is composed mostly of young girls who are blessed with good looks and splendid figures. They do not exert themselves, however, in the ensembles and only a few smile pleasantly occasionally. There is one prominent blonde among them who attracted considerable attention. The display of costumes is not enormous as might be expected. The best wardrobe is shown in the patriotic number by Frank D. Bryan's "Congress of American Girls," which veritably proved the big feature of the show.

Mr. Bryan did not appear on account of illness and the songs were introduced by Miss Green. The girls in ushered in without warning following the finale of the first part. It is opened by the "Masqued Ladies' Quintet" in song and dance. The Ruppets follow in acrobatics. They are clever and their tricks are duplicated only by some of our best athletes. Martini's "Mimosa Girls," eight young women, start with a song and improve as the act progresses. They are graceful dancers, but showing lack of sufficient practice in harmony, but finish up well. Hayes and Wynne are excellent dancers. The audience did not have enough of it Sunday afternoon. The song of Miss Wynne was liked. Lee Georgia, European eccentric acrobats, showed a number of familiar acrobatic tricks with some new ones and comedy. By far the best received number is Geiger and Walters in a comedy musical act. Mr. Geiger gave a perfect impersonation of an Italian street musician. His dialect is real and convincing. He is master of the violin and almost made the instrument talk. Miss Walters pleased with songs. The act is not only meritorious but a novelty.

FOLLY (J. A. Fennessy, mgr.).—William Fennessy is absolutely justified in his claim that his own show, "The Star Show Girls," is above the average. He is either too modest to declare himself more emphatically or does not himself fully realize how good it is. He should be convinced that it is not only above the average but as good as the best seen so far this season. "Dopey Dan" is the name of the piece. It is a farce comedy in two acts; the specialties introduced during the action. The setting is rich in design and the opening medley of operatic airs gives the first impression of the vocal strength of the company. The comedy throughout is replete with consistent situations and toned to satisfy all parts of the house. There is sensible humor in some of the bright lines. The action is carried with moderate speed without resorting to extreme exaggeration at any time. It is unlike the burlesque of the past. There are no grotesque characters or intolerable buffoonery. The material is of the kind that the better class burlesque audiences enjoy and support. The "dopey find" introduced by Charles Nichols, who is responsible for the farce and the staging, is remarkably similar to that of Junie McCrea. It is not a copy, however, but a clever and conservative interpretation. The dialogue used by the latter is handled effectively. Nichols was active throughout. Baker and Lynn in their specialty "The Electric Boy" proved highly amusing through their individual efforts. The sketch is but a frame. Marie Croix is shapely and knows how to use her sweet voice. She had the leading female part, although Louise Lynn, Mona LaSedia, Fay O'Dell and Pert Mackley were conspicuous and played well. Lew Adams was responsible for a great deal of furious action and created much laughter. His Dutch dialect was well done and aided considerably in the funmaking. Jim and Pert Mackley in a travesty sketch pleased. They do real acting. The acrobatic turn of LaSedia Trio received plenty of applause. The staging of the show is a credit to the producer. The costumes are handsome and sparkle in the various ensembles. They are not elaborate, but their lavishness is evident, showing some judgment in design and selection. There is a change for each number. The chorus is composed of good-looking, energetic and ambitious young women, who can dance as well as form a pretty background in the ensembles. Some "wiggling" is done by Rae Bowden, a pretty chorister, in the Turkish number, but the quick finale cut-tailed it before the audience's anticipation of the "limit" was reached. The mimic battle, showing military manœuvres and tactics, is picturesque and realistically presented; the drill being especially well arranged. Cumming, the handcuff manipulator, is an extra attraction. He held the interest of the audience for thirty minutes.

TROCADERO (I. M. Weingarten, mgr.).—"Vanity Fair" is the attraction. The show is identically the same as seen at Euson's last week. John L. Sullivan is an added attraction.

NOTES.—F. M. Barnes left for Des Moines, Iowa, where he will meet the committee in charge of the State Fair. He will also confer with the representative of the State Fairs in Shreveport, La., and Nashville, Tenn., on this trip. Mr. Barnes will furnish the attractions for these cities.—Ed Barnes, who has been known as "Happy Zarow," will probably be in the cast of "The Weather Man," the vehicle in which Walter Jones will star after the first of the year.—Merle Dumont opens at the Windsor Novelty Theatre, St. Paul, next week.—Harry and Kate Jackson are preparing a new sketch written by Mr. Jackson, entitled "Cupid's Voyage." It will have special scenery. The act calls for three players and requires two stage carpenters to handle the effects and props.—Edwin Arden has been secured by Martin Beck for a tour of the Orpheum circuit.—The New Orpheum, San Francisco, opened Monday.—McMahon and Chapelle were billeted at the Majestic this week but did not appear, owing to the illness of Miss Chapelle.—Ben Welch received an offer from a Western manager here this week to be featured in burlesque at the largest salary ever paid a single artist in burlesque. He was asked to join the company immediately, but declined the proposition and will star next season in "The Son of Italy," under the management of Hill & Welch.—The two weeks preceding Christmas are generally looked upon with regret by theatrical managers. The conditions here are most favorable. The theatres in this city are prospering, particularly where vaudeville is given. The Majestic, Olympia and Maynards are enjoying larger business now than at any time heretofore, and the decline predicted for the other houses is not likely to affect the vaudeville theatres much, if at all. Vaudeville has gained remarkable popularity and continues to increase in prestige. When the other attractions complain of the continuous prosperity, the performances have always been of such a high order that they merited liberal patronage all the year.—Jessie Sharp joined "Vanity Fair" in Chicago this week.—Harry Clark, of Clark and Temple, was unable to appear in the act at the Majestic last week. He had an acute attack of tonsilitis.—B. H. Patrick, manager of the Bijou, Quincy, Ill., and A. Sigfried, manager of the Bijou at Decatur, Ill., were visitors in the city last week.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 10).—There is too much sameness about the bill this week, dancing and singing of some sort or other running through the entire program. It was almost impossible to arrange the card so as to avoid conflicts. For the first time in the history of this house a band was heard on the stage. Niklas Schilzony's Hungarian Boys' Band was the attraction, and it proved the feature. They varied their program in a manner to add novelty, which helped the act considerably. Hennings, Lewis and Hennings were well liked. Dan Burke's "School Girls" are attractive looking, well dressed and clever dancers, as well as being able to sing, a combination which has been found lacking in the majority of "girl acts" offered.

Burke did some fair step dancing and worked in some "kind applause" stuff about past favorites. The Three La Maze Brothers were well received in their comedy acrobatics, doing some good work with tables. Bailey and Austin also did acrobatic comedy, but added a touch of foolishness which carried them along to success. Cressy and Dayne showed another of their familiar sketches, "A Village Lawyer," which divided the chief honors of the entertainment. Al Carlton returned with the same monologue. Carter and Bluford used scenic and costume changes to help out their songs and pleased, and Lillian Le Roy rendered several ballads in a voice of quantity rather than quality. She stars her tremolo to disadvantage. Relly and Morgan opened the bill with a sketch, "An Unexpected Arrival." Alvin and Kenny had some fair comedy gymnastics. Bertima and Brockway offered contortion and dancing, and Adams and Mack bid for favor with some burlesque magic.

TROCADERO (Fred Willson, mgr.).—Miner's "Bohemian Burlesques" had their first showing

Mr. Sigfried has enlarged and improved his house. It now comfortably seats 4,000 persons. It is difficult to estimate the number of frequent moving picture theatres in Chicago. They flourish all over the city and attract good-sized crowds, composed mostly of women and children. Some of these places have vaudeville in connection, and give more than value for the admission charged. Margaret H. King, who heads the female contingent of the "Baltimore Beauties," intends to invade vaudeville the coming summer and is considering an offer to create a soubrette part in a musical comedy next season.—It is not generally known that I. M. Weingarten, manager of the Trocadero Theatre, is part owner of the famous painting "Golgatha" which was on exhibition here for two years. It is said to be the largest and most expensive painting in the world. The canvas is 195 feet long and 46 feet high. It was purchased by Mr. Weingarten and Soi Lowenthal at an auction sale for \$600. Its original cost was \$118,000.—Louis Brebny, the soprano, is recovering from the effects of a serious operation for appendicitis and will be a few weeks leave the Mercy Hospital for Fresno, California, where she will spend the winter with her sister on a ranch owned by the latter. She will resume her vaudeville dates about May 1 on the Orpheum circuit, opening probably at Los Angeles.—F. J. O'Brien, of Jones-O'Brien Amusement Company, announces the completion of arrangements whereby the Elks Lodge of Kenosha, Wis., will build a clubhouse, theatre and office building in that city. The theatre will be modern and one of the finest in the middle West.—Cora Miskel is preparing a new act for herself and "picks." She starts over the Western Vaudeville Association time early in the spring and will be seen at the Kohl & Castle theatres later.—Chas. E. Ellis has severed his connections and disposed of his stock in the Amusement Booking Association. The concern will continue to do business as before, by John H. McGrail, with Adolph Meyers in the vaudeville department.—Potter and Harris are now on the Kohl & Castle circuit. They play the Keith-Proctor theatres later and are booked up till June.—Jane Courtiope and company are rehearsing a new sketch by Frank Ferguson. It will have special scenery.—Arthur Denning was obliged to cancel his engagement at the Haymarket after several performances last week on account of hoarseness. Chas. B. Ward has his place for the balance of the week.—Phyllis Allees opens on the Kohl & Castle circuit late in January, with Hopkins and Anderson houses to follow.—Manager Ben Salinsky, of Ben's Theatre, Escanaba, Mich., is building vaudeville theatres at Houghton, Mich., and Manitowoc, Wis. The former will open about Jan. 15 and the other will be ready Feb. 5.—The Bijou circuit company has organized a travelling vaudeville company that will make the rounds of the ten-cent theatres operated by that concern. The list is composed of the Four Franks, Dawson and Whitfield, Spellman's Bears, Four Dancing Harrisons and Nellie Nelson.—Baker and Lynn will star next season under the management of William Fennessy.—The first performance of the recently organized "Baltimore Beauties" having proved unsatisfactory it became necessary to make other changes in the roster and burlesque before taking the show to Milwaukee this week. The result was much activity on the part of Joe Oppenheimer, who came on here at the request of Manager Herrington, who was called to Scranton the fore part of the week. The opening piece is about the same materially but runs smoother with increased action. The new burlesque, presented for the first time and reviewed at the Folly Friday night, is called "Yankee Fun in Camp," having Morro Castle for a background. There is plenty of room for good comedy and when the parts are better handled a first-rate familiar burlesque might result. Murray Simons carries the comedy business satisfactorily and is conspicuous in numbers with the chorus. Marlon and Pearl have little to do. Their act in the olio proved entertaining and pleased. Margaret King looked pretty in a small part, as did Linda Sidonia as a Red Cross nurse. Tom Sidonia showed in blackface an improvement over the "sliss" part he had in the former piece. Franklin Battle used his baritone to good advantage and Edna May Mathews showed her good form in military manœuvres. There are some new girls in the chorus that improve the contingent. The show will serve its purpose as burlesque of the conventional kind and will improve as it goes along.

PHILADELPHIA, PA.  
By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 10).—There is too much sameness about the bill this week, dancing and singing of some sort or other running through the entire program. It was almost impossible to arrange the card so as to avoid conflicts. For the first time in the history of this house a band was heard on the stage. Niklas Schilzony's Hungarian Boys' Band was the attraction, and it proved the feature. They varied their program in a manner to add novelty, which helped the act considerably. Hennings, Lewis and Hennings were well liked. Dan Burke's "School Girls" are attractive looking, well dressed and clever dancers, as well as being able to sing, a combination which has been found lacking in the majority of "girl acts" offered.

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in the East this week, with Barney Girard in command. "A Day in Arizona" is the first part, and it is chock full of action. No less than eight musical numbers were used and there is an abundance of good material in the company. George T. Davis is a busy man and carries the vocal numbers along in excellent shape, while Billy Spencer, Anna Gardner, Ida Nicolai and Gertie Hayes all have numbers. Spencer and Gardner handle the comedy lines in a capable manner, with Miss Nicolai to help out. There is a lively chorus of girls who average good looking, and although there is a similarity in the first part costumes, the chorus makes a good appearance. In addition to working bard in the numbers, Nedra Catto and Marie Revere open the olio with a fair "sister" turn. Joe Barton and his assistant follow with a strong bicycle act, showing several new and difficult tricks and some comedy which amuses. The Musical Stewarts add their share, the trio doing a neat act, which is strengthened by the selection of popular airs. Mabel Carew and Gertie Hayes presented an elaborate preliminary to their familiar sketch, "The Derby Race," naming several characters and introducing a ballet of jockeys with bright dressing, which makes the act a big feature, and it scored. George Davis sings with the illustrated song sheet to fill in. Then follows "Fun in a Sanitarium." It is here that past memories are revived, but there is plenty of action, and the comedians do not dwell upon anything long enough to cause fainting. With six numbers to keep up the musical end the entertainment moves along at a brisk pace. Margaret Sheridan gets her solo chance here, and Hayes and Carew have a number which is prettily dressed, although the spangles are missing from Miss Hayes' stockings. Spencer, Gardner and the others work bard and win laughs. A burlesque on the Caruso trial was added to the olio on Thursday. Everything considered the "Bohemians" rank well up in the list, and the big business all week was well deserved.

CASINO (Elias & Koenig, mgrs.).—The comedy element is the weak spot in "Paris by Night." The title and billing is misleading, as there is no reference in any way to the comedy in which Bob Dailey and Bert Leslie were featured. Lew Golden is the only one on of a trio who reaches anywhere near comedy. He might improve with some help. There is a big chorus with average looks. The dressing is not attractive, owing to the poor selection of colors. The "Ten White Hussars" in addition to doing a strong number in the olio, add to the vocal strength in the choruses, and the singing is above the average. Mildred Stoller, who makes a striking appearance in her various costumes, does considerable toward carrying the first part through, but both this and the burlesque are weak. Annie Goldie and Flo Elwood open the olio with a good "sister" act. The Nelson-Farnum Troupe pleased with their familiar acrobatic turn, and Mildred Stoller won favor in her clever impersonation specialty, although she is handicapped by one or two of the characters she assumes. Murray, Clayton and Drew in travesty was added this week in place of Trueheart and Dillon, who close with the show to be replaced by the Healeys. The Hussars made a strong impression with their band number, and one of the girls sings with the song sheet. A football number by the chorus in the burlesque needs development. Several changes, some new costumes and a brightening of the burlesque numbers are planned by the management. A burlesque on the Carnes affair was tried with medium success. Large audiences seemed to like the show.

RIDGEWOOD (W. V. Jennings, mgr.).—The week's bill offers the "Empire Burlesques," headed by Roger Imhoff and with practically the same company as appeared earlier in the season. The show pleased large audiences all week. Milo Van Order has replaced Gladys St. John and leads several numbers. Lena Lacouver joined this week and opened the olio with songs. The first part and burlesque show improvement, and the olio continues to please.

LYCEUM (J. G. Jermon, mgr.).—Slightly changed from what was offered earlier this season at the Casino, the bill presented by the Rents-Santley Company pleased the patrons this week. Some new musical numbers have been added. Nat Nixon and Burt Eaton close this week. Their place in the olio will be filled by Mme. Sarema with a big novelty act of five people, while the Cycling Zanors will be entranced with their comedy parts. Business good.

DIME MUSEUM (T. F. Hopkins, mgr.).—"Doomday," a mammoth electrical display, is the principal attraction this week. The Dailey-Village remains, and the bill also includes Stanley, teeth lifts; Burkhardt, magician; Olga, snake queen; Balbrona, human lamp; Beavon, equilibrist; Thompson, checkered expert, and others.

NOTES.—Fred Irwin spent last week here rearranging his "Big Show." Nat Carr and Lew Welch will close this week. Margaret Bennett will join Hogan and Wescott, making a trio of the act. The Three Clarke Sisters will also close, and in their place Corinne "Baby" Sales will do a sister act with Irene Callahan. Miss Alexander will also be among the missing, and a quartet will be added.—George Wilson, formerly of the old Boston Museum Stock Company, was here to see Will Cressey, who is writing him an act for vaudeville.—Yorks and Adams in "Bankers and Brokers" at Ye Park, and Al Leech and Rosebuds in "Girls Will Be Girls" at the Grand Opera House enjoyed big business.—The Thursday night entertainments at the Hotel Hurley continue to please the guests after the shows. George Karlaugh engages special talent for the occasion.—The members of the Hartville Club of Kensington attended the "Bohemians'" show Thursday night to welcome Billy Spencer.—Myrtle Paul rehearsed to join the "Bohemians."

CINCINNATI.  
By HARRY HESS.

COLTMERIA (H. M. Ziegler, mgr.).—Sunday rehearsal 10:30. A very entertaining bill is offered this week and five numbers are real beauties. Terley, who opens the bill, impersonates Pope Leo XIII. President Roosevelt, King Edward and other celebrities in splendid style. Eleanor Dorrell (a sister of Julia Arthur) is seen here for the first time in an enjoyable singing act. E.

## The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

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Frederick Hawley and company in "The Bandit," also first time, are good. Lillian Shaw, dialect comedienne, received five calls Sunday evening and made a big hit. Madame Theresa Renz and her horses Winslow and Conversano, first time, gave a spectacular equestrian act. Edward Clark and his "Winning Widows" in "The Piker" made a big hit. The girls are among the best seen here in many years. Happy Jack Gardner has a new monologue and made a good impression. Carter De Haven in "A College Boy's Frolic" was liked. The Four Rians, best pantomime acrobatic act ever seen in a Cincinnati theatre.

STANDARD (Charles B. Arnold, mgr.).—"Troadero Burlesques." The performance given by this company is not up to the standard. Frank Graham was out of the cast owing to illness, which may have been one of the reasons. John West, J. E. Williams, Mae Taylor and Edith Randall handled the comedy parts in a fair manner only.

The burlesque is rough and of the slapstick order, the comedy being limited to that secured by the throwing of missiles about the stage at a hat held by West, John Agnew in a "silly" part and Daniel Louren. The redeeming feature was the costuming and consisted work of the chorus, who went through the various numbers in such an artistic manner as to save the performance from dragging. In the olio Miss Taylor sang a number of songs and was liked. Stark and Louren, cycling acrobats, do an excellent act but should look to their personal appearance. West and Williams comedians, got away with material, neither new nor enjoyable, one parading the infirmities of the other to secure laughs. The Wilsons, colored, singing, were however applauded. Lloyd's Siberian bloodhounds were substituted through the illness of Mr. Graham. The dogs are wonderful leapers. Next week: "Boston Belles."

PEOPLES' (James E. Fennessey, mgr.).—"Alcazar Beauties." The first part starts off with a travesty, James F. Leonard having the chief comedy role. There is the usual "Dutchman's" part, and a chorus of eighteen girls who are very pretty, shapely and especially well costumed. The burlesque is in fact a continuation of the first part. For burlesque purposes this piece is wanting. It commences with horseplay and closes in the same manner. A "coupe" dance is introduced to please the gallery. The olio: McDevitt and Kelly, eccentric dancers, hit of the bill; "Ella Victoria," the "Bashful Venus," contortionist, very good; James and Davis, "Dixie Minstrels," fair; Lawrence Orsne, assisted by Miss Crawford, do a very clever act. Next week: "High School Girls."

### SAN FRANCISCO, CAL.

OPHEUM (John Morrissey, res. mgr.).—Week 2: Chas. F. Seman, carries off the honors with his musical monologue; Dillon Brothers, songs, come next in point of favor; The Avolos, xylophonists, won approval; Lima Pantzer, shade wire, is well up in the headline class; Nick Long and Isidore Cotton and the Kita-Banana Japanese Troupe are the holdovers, the Japs wisely discarding the American uniforms which occasioned the unpleasantness of the previous week.

NATIONAL (Sid Grauman, mgr.).—The Granda Humans are the sensational feature of bill; it is a claim to a mere mechanical device. It is truly worthy of the billing—"A Twentieth Century Wonder." Operated by means of an electric switchboard suspended from its back, the figure

walks, writes and rides a bicycle with human poise. The Henry Richards company presents an operetta entitled "Dollars and Cents." It is fair, but does not move fast enough. The Zellers are gymnasts of the front rank. Their whirling trapeze work wins unqualified approval. Duncan and Hoffman, sketch team working in "one," are laugh-getters. The man is an exceptionally clever comedian. Clancy and "Pie," a dog act, and Edward Scott, illustrated songs, complete.—NOVELTY (Lubelski & Loverich, mgrs.).—Wilson and Rich, song and dance comedians; Variety Quartet, Charlie Harris, character comedian; Fred Lancaster, balladist; Hastings and Wilson in a burlesque "strong man" act all win deserved approval, but the laurels are gained by Barry and Johnson with their exceptionally clever travesty on the Melodrama under the title "Held for Ransom." Well constructed, cleverly handled and enlivened with local squibs, it carried the house by storm. Cinquita, "the human doll," is added as a drawing card, but having been a stock attraction at the Chutes she can hardly be classed as a novelty here.—WIGWAM (Sam Harris, mgr.).—The James Travesty company, second week, essay something without plot or purpose under the title of "Hotel Flim Flam." It answers, however, for the introduction of the vaudeville specialties of the principals, Russell and Angelo, Ed Lynch, Monte Carter and Lillian Sutherland, who more than please. The chorus does little but exit and enter in the effort to create the atmosphere of a "rough house." The olio presents Ethel Lawrence, who steps from the chorus rank to that of balladist with success; Fred Palmer, a magician of ordinary merit; Kollins and Kliffon, banjoists of quality, and the Berry Family in acrobatics that score heavily. The eccentric tumbling of the junior male members borders on the marvelous. An ill-advised feature of the Wigwam program is the continual repetition of remarks and parades to the discredit of the efforts of the District Attorney and the Grand Jury. In view of the fact that this is now a burning political issue it would be wiser for the management to avoid the risk of giving offence to any portion of its patrons.—EMPIRE (Wm. Weston, mgr.).—Jas. Post and company presented another old-time farce under the title of "How Bradley Butted In." Sloan and Carroll, singing and dancing soubrettes; Boyle and Lewis, comedy sketch; and Gene King, illustrated songs, furnish the olio.—LYRIC (Wm. Dalley, mgr.).—This week's offerings include Margaret Newton, comedy sketch; Casey and Le Clair, Irish comedy; Somers and Mulhall, dancers, and Kilty Kelly, illustrated songs.—NOTES.—Strong efforts are being made to complete the New Orpheum in time for holiday week, but judging from present state of construction it looks like Jan. 1st.—The Broadway Theatre Co. has been granted a permit to rebuild upon its old site on Broadway. This will be the first theatre destroyed by the late fire to be re-established at the old location. For the week beginning Dec. 17, the Novelty, the "Three L's" house here, will be closed to vaudeville when, under arrangements made with Gottlob Marx & Co., Maxine Elliott will hold the boards.

### ALBANY, N. Y.

EMPIRE (Thos. R. Henry, mgr.).—The "Night Owl" showed up very strong in all departments and were much appreciated.—GAETY (H. B. Nichol, mgr.).—Williams' "Ideals" are crowding this theatre to the doors at every performance.

PROCTOR'S (Howard Graham, mgr., Monday rehearsal 10).—Mr. and Mrs. Gene Hughes, enjoyed; Four Merle Sisters, pleased; Dave Lewis, some old material; Bertholdy's Trained Cockatoos, pleased; Lilly Seville, good; Ferry Corney, Murphy and Francis, and Alexia and Schall round up. MARTEL..

### ALLENTOWN, PA.

OPHEUM (Sam Myers, mgr.).—Week Dec. 1: Laredo and Blake, comedy acrobats, very good, to open; Golden Gate Quintet, very good; The Great Froslin, very pleasing; Harry Carson Clark and company, a laughing success; Merrill Osborne and company in "Taming an Actress," well received; American Comedy Four, a laughing hit; St. Onge Brothers; cycling experts, both clever, and Fred's monologue got the laughs. The Kinethope closed with "The Life of a Cowboy," a fine film. MACK.

### APPLETON, WIS.

BIJOU (Frank Williams, mgr., Monday rehearsal 11:15).—Week Dec. 2: Evans Trio, very good; Rose Washburn, hit; Claudius and Scarlet, very clever; Demond and Densmore, sketch, decided hit; Frank Williams, illustrated songs. GEO. KOHLER.

### BAY CITY, MICH.

ALVARADO (W. J. Daunt, mgr.).—Coleman and Mexis, sharpshooters, very clever; The Vanghers, dancers, good; Neola, comedy juggler, very funny; Mayville, contortionists, some new kinks that take well.—BIJOU (J. D. Pilmore, mgr.).—J. H. Green, gymnast, makes good and does well; Carlisle and Marlow, sketch, the hit of the show; Richards, a clever dancer and marvellous foot juggler; Louis Bates, character impersonator, great; Innes and Ryan, act well dressed. DAVE A. LANDAU.

### BALTIMORE, MD.

MARYLAND (H. C. Schanberger, mgr.).—Morton, Temple and Morton, very good; Rooney Sisters, exceptionally good; The Village Choir, good; Nellie Beaumont and Edythe Gibbons and Nat Kalb in comedy, made a hit; The Brothers Kremska, excellent; Lee Harrison, monologue artist, very good; Master Gabriel and company, a hit.—NEW MONUMENTAL (Sam M. Dawson, mgr.).—Rolly & Woods' Big Show in burlesque.—GAYETY (W. L. Ballant, mgr.).—Opened with the "Trans-Atlantic Burlesques." Fair show with Mile, Emerie as the leading number.—AVENUE (Drew & Campbell, mgrs.).—The new "London Gaiety Girls," with funny Pat White as leading comedian, keep things moving. The olio, which is one of the best seen here this season, includes Catlin and Young, Washburn and Zeralda, Lewis and Green, and the Musical Bells. The costuming and pretty chorus girls deserve special mention.—GAYETY (H. F. Hedges, mgr.).—Two good burlesques sur-

VARIETY

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—TRAYMORE CASINO (F. C. Keidel, mgr.).—Acker and Collins, good; Braun Brothers, pantomime, good; Maude Bradford, songs, good; Georgia Thomas, songs, fair; Al West, songs, fair.—EHMLING'S MUSIC HALL (Aug. Ehmling, mgr.).—Cora Campbell, songs, fair; Moorehead and company, comedy farce, fair; Fedora Regena, good; Carroll and Clark, good; SYLVANUS Starr, fair.

SYLVANUS.

### BUFFALO, N. Y.

SIEA'S (M. Shee, mgr., Rehearsal 10).—Edwin Arden and company, excellent; Quigley Brothers, amusing; Empire Comedy Four, fine; Franco Piper, clever; Mr. and Mrs. Allison, good; John Johns, pleading; Hedrix and Prescott, singers and dancers, well dressed and clever; The Vessemans, added attraction, wonders in their line of equilibristica.—GARDEN (Columbia Amusement Co., mgrs. Chas. E. White, local mgr.).—Rose Sydell's London Belles" in "Prince of Petticoats," pleased. A good company helped out. Next: "Bachelor Club Burlesques," with Battling Nelson as an added feature, to good business. Next: William B. Watson's Burlesques.—WASHINGTON (Dr. Liun, mgr., Rehearsals 10).—Burton and Primrose, character sketch, headliners, fine. The Great Weston, pleased; Lampe and Reed, excellent; Dell and Miller, fine; Zelma, entertaining.—HIPPODROME (C. E. Edwards, mgr.).—Novelties in moving pictures pleased.

DICKSON.

### BURLINGTON, Ia.

GARRICK (J. M. Root, mgr., Monday rehearsal 1:30).—George Hillman, good; Hawley and Leslie, very clever; Joe Goodwin, fair; Burgess, Daniels and Burgess, good; Guerdon J. Colvin, very creditable.—NOTE.—J. M. Root, manager Garrick, is a business visitor in Chicago this week.

D. G. C.

### CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr.).—The bill is headed by Harry Tate's company in "Motorizing," a decided hit; Four Fords, good; Kaufmann Trompe, a unique act. Others were: Nora Bayes, Geo. W. Day, Mabelle Adams, Zara and Stetson and the Marco Twins.—LYRIC (C. H. Peckham, mgr., Monday rehearsal 11).—Eph Thompson's elephants for a headliner. The herd go through some remarkable feats. Five Lovelanders give a good musical act; Leon and Adeline, clever jugglers. Other specialties were: Rentfrow and Jansen, Teed and La Zell, Will Hart and Carberry and Stanton.—EMPIRE (Geo. Chenet, mgr., Monday rehearsal 11).—The Bachelors' Club, with Harry Hastings as leading comedian.—STAR (Drew & Campbell, mgrs., Monday rehearsal 11).—"Kentucky Belles," with Jack Held as leading comedian.

WALTER D. HOLCOMB.

### DALLAS, TEXAS.

MAJESTIC (B. S. Muckenfuss, mgr., Sunday rehearsal 4).—The bill this week in giving satisfaction. The headliner, Del A. Phone, was easily the best on the bill; Marvelous Frank and Little Bob were a close second; Miles McCarthy and company pleased. The others were Crouch and Richards, Rader Brothers, the Four Sunbeams and Joe Garza. E. A. A.

### DAVENPORT, IA.

ELITE (Chas. Berkell, mgr., Monday rehearsal 11).—Wahlund-Talka Trio, good; Laura Howe and her Dresden dolls, good; Hindoo Sam and son, good; Hibbler and Warren, big hit.—FAMILY (J. A. Munroe, mgr., Monday rehearsal 10:30).—Williams and Thomas, good; Katheryn Martyn, illustrated songs, good; The Aldeans, good; Dolly Wells, good; Dixon Brothers, hit.

LEE B. GRABBE.

### DETROIT, MICH.

TEMPEL (J. H. Moore, mgr., Monday rehearsal 10).—Grace Van Strofford on Monday reported ill. Her place was taken by her sister, Mary Quivey, making her first appearance on any stage and was an excellent substitute. The program was a decided hit. The comedy hours of the show, May Edouin and Fred Edwards were well liked in their one-act farce. Others on the bill who won favor were the Six Proveantes, Mayme Remington, and her "Buster Brownies," Vernon and the Reff Brothers in their graceful dancing act. Next week Rice and Cohen will be the bright particular stars of the program.—EMPIRE (Chas. Zimmerman, mgr.).—"The Tiger Lillies" proved a slightly and amusing show. The olio had but one poor number and the burlettas were unusually good. George Murphy, May Belmont, Jeanette Sherwood and Beatrice Marlowe scored hits.—GAYETY (Edward Shayne, mgr.).—For the first half of the week Mack's "World Beaters" held the boards. It was a return engagement for this combination. The "Troadero Burlesques" gave a moderately good show at the Gayety the latter part of last week.

LOUIS WENSLY.

### JERSEY CITY, N. J.

BON TON (T. W. Dinkins, mgr.).—The "20th Century Maids" in two burlesques and olio.—KEITH & PROCTOR'S.—Marcello and Milay, burlesque horizontal bar and wrestling act; Zena Klefe, singing, dancing and whistling act, aided by performing pony; Farrell-Taylor Trio; Al Shean and Charles Warren in skit, funny; Milt Wood, star wooden shoe dancing, very good; Macy and Hall, a happy combination of real dramatic ability and a strikingly good sketch; Josephine

rounding a first-class olio is given by the "Bon Tons." The feature is La Domino Rouge. She made a big hit with her novel dancing act assisted by six chorus girls. The Musical Hodges, Brown and Bentley, with clever written parodies, Rawson and Clare, and Pierce and Opp comprise a good olio.

LEO LESTER.

### EVANSVILLE, IND.

BIJOU (Geo. Sellinger, mgr.).—The bill was headed by Fox and Foxy wit his pleasing trained animal act. Rockaway and Conway made a good impression. Two Suttons have a comedy acrobatic sketch out of the ordinary and were appreciated; Jamie Brooks, comedienne, kept the audience in good humor with her clever act; Redwood and Harvey were well received; Musical Forrests received their usual warm welcome.

ROBERT L. ODELL.

### FORT WAYNE, IND.

TEMPLE (F. E. Stouder, lessee and mgr., Monday rehearsal 10).—Frank Bowman, good; Belle Gordon, good; Mahoney Brothers, very good; Leo Durbyelle, well received; Harrison King and company, excellent.

DE WITTE.

### GALESBURG, ILL.

GAETY (J. H. Holmes, mgr.).—Week 3: Bud Farmin, musical, good; George Mundwiller, illustrated songs, very good; Don and Mae Gordon, comedy cycling duo, clever; Mary Madden, comedienne, good; Baroness Von Zieber, singer, pleased; Eva Ray, thought transference, good.—BIJOU (F. E. Payden, mgr.).—Half week 3: Ben F. Cox, singer, good; Wiley Feris, illustrated songs, pleased; Lindsey and Bell, sketch, good; Little Lee, fair; Roscoe and Sims, musical sketch, big hit.

F. E. R.

### GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr., Monday rehearsal 10).—Lewis McCord and company, good; Caprice, fair; "Omar," good; Siegfried, fine; Three Juggling Barrels, well received.

MOWERS.

### GREEN BAY, WIS.

BIJOU (R. Lesson, mgr.).—Claudius and Scartlet; Evans Children, good; De Monde and Dinsmore, comedy; Rose Washburn, vocalist; Holden Griswold, illustrated song, well received.

A. E. BODENHEIMER.

### HAMILTON, CAN.

SAVOY (J. G. Appleton, mgr., Monday rehearsal 11).—The De Muths, good; Ethel Kirk, fair; Gertrude, the feature; Marvelous Humans, bicycle act, clean and well put on; Carroll Johnson, splendid ability; Shorty and Lillian De Witt, fair act, too much clowning; Five Majors, neat act; Pantzer Trio, complete one of the strongest bills of the season.—NOTE.—Kennedy and Quarrell were booked here for this week, but failed to put in an appearance. Carroll Johnson got mixed in his booking and dropped in here. He filled the vacancy.

JACQUES.

### INDIANAPOLIS, IND.

GRAND (Shaffer Ziegler, mgr.).—Enigmarelle, the mysterious automaton figure, was the chief attraction and stirred up much interest. Frederick Ireland, its inventor and demonstrator, who has become identified as a European showman, is an Indian man and his Indianapolis engagement was in the nature of a homecoming for him. The program was bristling with good things. Clifton Crawford, scored a most pronounced success. His work is clean-cut and original. Gardiner, Vincent and company in "Winning a Queen" carried off the comedy hours of the show. May Edouin and Fred Edwards were well liked in their one-act farce. Others on the bill who won favor were the Six Proveantes, Mayme Remington, and her "Buster Brownies," Vernon and the Reff Brothers in their graceful dancing act. Next week Rice and Cohen will be the bright particular stars of the program.—EMPIRE (Chas. Zimmerman, mgr.).—"The Tiger Lillies" proved a slightly and amusing show. The olio had but one poor number and the burlettas were unusually good. George Murphy, May Belmont, Jeanette Sherwood and Beatrice Marlowe scored hits.—GAYETY (Edward Shayne, mgr.).—For the first half of the week Mack's "World Beaters" held the boards. It was a return engagement for this combination. The "Troadero Burlesques" gave a moderately good show at the Gayety the latter part of last week.

LOUIS WENSLY.

entertaining character sketch; Emmet Devoy and company in a laughable sketch; Leah Russell, the "Belle of the Ghetto"; James Cullen, singing; Watson and Morrissey Sisters, novelty singing and dancing; Gillham and Perry in a skit; "The Cowboy and the Coon"; Lindstrom and Anderson, acrobats.—CENTURY (Jos. R. Donegan, mgr.)—“Broadway Gaiety Girls” were well liked. Next week: Sam Devere's Own Company.—MAJESTIC (E. G. Davidson, mgr.)—“The Parisian Widows,” fine show. Next week: “Greater New York Stars.”

**LONDON, CAN.**  
BENNETT'S (J. H. Alos, res. mgr.)—Mr. and Mrs. Robins, a hit; Clark's dog and pony act, very good; Chas. and Fannie Van, well received; Walter Daniels, impersonator, good; Bandy and Wilson, clever dancing specialty; White and Slimmons, very funny; Adair and Dahl, tight wire artist, excellent.

**LONDON, CAN.**

M. GORDON.  
LYRIC (Gaston Neubrik, lessee and mgr.)—Dec. 3: Tony Rydor's troupe of monkeys, excellent; Feny, “the frogman,” in a class by himself; George Evers, made good; Hayes and Healy's skit is rich; Apollo Quartet, very good; Merritt Sisters, very clever.

NAN.

B. H. BENDER.

**MOBILE, ALA.**

LYRIC (Gaston Neubrik, lessee and mgr.)—Dec. 3: Tony Rydor's troupe of monkeys, excellent; Feny, “the frogman,” in a class by himself; George Evers, made good; Hayes and Healy's skit is rich; Apollo Quartet, very good; Merritt Sisters, very clever.

**NEW ORLEANS, LA.**

ORPHEUM (Martin Beck, gen. mgr., Monday rehearsal 11).—“Menetekel,” excellent; Neva Aymar and “The Rain-Dears,” fine; Work and Ower, good; Wilson and monkey, scored; Walter C. Kelly, clever; The Ushears; “Tough Love,” very good; Ed F. Reynard, excellent.—GREENWALL (H. Greenwall, mgr.)—“Lid Lifters” broke the house record for receipts. La Belle of Collins and La Belle, did not appear owing to illness. Madden and Jess, scored; Kelly and Bartlett, good; Boyce and Black, antebellum material. Next: “Morning Glories.”—WINTER GARDEN (T. P. Brooke, mgr.)—Brooke's Band and Lillian Berry Reid in selections.

O. M. SAMUEL.

**PROVIDENCE, R. I.**

KEITH'S (Chas. Zelenberg, mgr.)—The patrons are again compelled to sit through a far below the average. Arnold Daly and company head the bill and were received coldly; Harry Gilfoll, pleased; Louis Simon and Grace Gardner and company was the biggest hit on the bill; Four Harveys, wire performers, best act of its kind seen here; Mysterious Howards were exceptionally clever in their mindreading act. Others on the bill were: Besnah and Miller, good; Mareena and Nevaro and Mareena, good; Dougherty Sisters, good; Four Masons, Pearl Danforth, Coogan and Bancroft and Carl Herbert concluded the bill.—WESTMINSTER (Harry Parkin, mgr.)—Harry Bryant's show here this week and is quite up to the standard.—IMPERIAL (C. Curtah, mgr.)—“The Mummy Girl” is the name of the show this week. Its chief feature being a strong oil. Among the biggest hits were W. S. Harvey and Nelson, Ford and West, Phil O'Neil and Nellie Nelson.

S. M. S.

**PORLTAND, ORE.**

GRAND (Jas. H. Erickson, mgr.)—Week 3: Dick and Alice McAvoy in “De Pride of Newspaper Row,” pleased; Gaffney Brown, hit; Delevin and Elwood, good; Morris and Kramer, pleased; The La Renos satisfied; Master Harold Hoff, good as usual.—PANTAGES (J. A. Johnson, res. mgr.)—Week 3: O'Neill and Hart, very good; Thatcher, pleased; Blair and O'Neill, good; Prof. Andre and his animals, big hit; Leo White, pleased.—NOTE.—Sullivan and Considine paid us a visit 3. Manager Erickson showed them Portland in an automobile drive.

H. L.

**PIQUA, O.**

BIJOU (McCarthy & Ward, mgrs., Monday rehearsal 10:30).—G. Glenn Austin, “The Queen of Candy Island”; Elizabeth Beeby, well received; Bennett and Sterling, sketch, well received; Francis Cheanant, good; Prof. Burk, the hit of this week.

SAM R. H.

**PORLTAND, ORE.**

GRAND (J. E. Erickson, mgr.)—Week 3: Delevin and Elwood, “A Matrimonial Agency”; Morris and Kramer, comedians and wooden shoe dancers; Gaffney Brown; The La Renos, acrobatics; Master Harold Hoff; Dick and Alice McAvoy in “De Pride of Newspaper Row.”—PANTAGES (J. A. Johnson, res. mgr.)—Week Nov. 26: The Four Chaytons, Harris, Milton and Harris, Farrin and Curran, Leo Farrell, Baker and Mack, Leo White. Week 3: European Animal Circus, O'Dell and Hart, Thatcher, Blair and O'Neill, Prof. Andre, and Leo White.

H. L.

**POUGHKEEPSIE, N. Y.**

FAMILY (E. B. Sweet, res. mgr., Monday rehearsal 10:30).—“The Haunted Cave,” electric pantomime by Allen, Muller and company; topliner, big hit. Bleak Dobaldo, trained sheep, good; Reading Sisters, well received; Miles and Nitram, fine; Al LeVan, Hebrew act, good; Frank D. Smith and company, musical sketch, fair.

W. C. MATTERN.

**RACINE, WIS.**

BIJOU (Wm. C. Tieke, local mgr., Monday rehearsal 9:30).—Bill included the following: Stapleton and Chaney, very good; Great Nelson, among the best; McCauley and Donovan, the act; Hardow Family, a scream from start to finish of act.

WM. J. MCILRATH.

**READING, PA.**

ORPHEUM (Frank Hill, mgr.).—Grace Chilbers, opening act; Mack and Elliott in “The New Minister,” fair; Znell and Bontelle, pleased; Charmon, the headliner, “made good”; John

**Cobb's Corner**

DECEMBER 15, 1906.

No. 42. A Weekly Word with WILL the Wordwright.

**Merry Christmas**

McVeigh and Nellie Daly, went big; Collins and Brown, pleased; Pauline Cook and May Clinton, made one of the hits of the bill.—BIJOU (Updegraff & Brownell), 10-12; Fred Irwin's Show, Show and business fair, 13-15; “Bowery Burlesques,” good show. Business fair.

KELLY.

**SAGINAW, MICH.**

JEFFERS' (Chester S. Sargent, mgr., Monday morning rehearsal 11).—Amata, splendid feature. Gorgeous costumes and magnificent stage settings. Edith Dombe and company in a strong sketch; Brooks and Jeanette, went big; Fanny Frankel, prima donna, splendid; Rice and Elmer, tremendous hit; with Maude L. Page there was something doing all the time; Will H. Fox, made a hit.

NENNO.

**SALT LAKE CITY, UTAH.**

ORPHEUM (W. L. Jennings, res. mgr., Monday rehearsal 10).—Week 2: Two Franceses, comedy performers, well received; Max Millan, high grade; Augusta Goss, beauty and clever; Eugene Barker, pleasing; Three Leonettes, good; The Ringers, ordinary.—RON TON (J. H. Young, mgr., Monday rehearsal 4).—Week 2: Hawley Fair; Wheeler, Helena company, pleased; Zeno and Allen, not above average; Remaine and Pitch Trio, very Rufus D. JOHNSON.

**SANDUSKY, OHIO.**

W. C. Dunn, mgr., Monday rehearsal 10).—This house will be formally opened Monday, Dec. 17, with the following bill: The Great Anna, Mallin and Mallin, L. Taub, Buxton, Hebrew comedian; Charley Banks, monologist; Miss Oliver, Illustrated songs. The roster of the house in as follows: W. C. Dunn, manager; Harry Dunn, assistant manager; Joe Howard, stage manager; E. E. Oliver, electrician.—NOTE.—Mile, Amie, the dancer with the Guy Stock Company, here last week, has been engaged by Manager Boeckling for the summer season at Cedar Point.

ZINGO.

**SCHENECTADY, N. Y.**

MOHAWK (Jos. Weber, mgr., Monday rehearsal 10).—Franz Ebert and company in “Dan Cupid,” fine; Elite Musical Four, neat act; Quint-

**You Can't Beat This**

At liberty for Summer Engagements

JOHN S. EGAN, Wilmington, Del.

Gaseman and her pickaninnies; Kitamura's Japanese Troupe, excellent.

PETE.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr., Monday rehearsal 2).—McWatters and Tyson company scored the most emphatic hit in the history of this theatre; Wava Cummings, Illustrated songs, held over; Campbell and Brady, juggling, pleased; Connally and Fairchild, singing and dancing, good; Hardie Langdon, “freak voice,” literally encorod; Musical Seedy, ordinary.

BLANCHE M. STEVENS.

KALAMAZOO, MICH.

BIJOU (Harry W. Crull, mgr.).—Week 3: The Gottlobs, headliners, well applauded; Obrey and Cunningham, hearty laughter; Fred Miller, juggling, fair; Seaman Children, very good; Gurney Cisler received enthusiastic return.

F. R. YOUNG.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—June 18, McCree and company, “The Man from Denver,”



This picture is of Madell and Corbley, Comedy, Novelty and Character Musical Artists, in a novel skit entitled “Summer Boarders & Sum-R-Not,” in which they introduce six characters and three musical novelties of their own originality. There is a plot to the sketch which serves to introduce the characters as well as the novelties, and it is well put together. Mr. Madell was formerly of the team of Collins and Madell; also the Majestic Musical Four. Miss Corbley formerly character woman with A. Y. Person's Stock Co. and several road attractions.

Mr. Madell wrote the present skit which he and his wife have been presenting for the past two years

through the Middle West, and at present are the Feature Act over the Bijou Circuit through Michigan and Wisconsin.

They will shortly close with the Western Vandeville Ass'n to play a return engagement over the Nash Circuit, after which they will return East to fill other important engagements. The press all speak well of the act; especially Miss Corbley's character work.

(Our Greeting)

Merry Christmas to all friends; also a Happy New Year. May trouble never come their way, and their lives be of good cheer. May their work be ever plenty, may their joys forever last, May their friendship hold in future as it has in years now past, May we always have a paper the performer's rights to oversee, May success always follow the efforts of ‘Variety’!

**MaDELL and CORBLEY**

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December 24th and 31st, Open

January 7th, Pastor's

# WARNING

**NOTICE IS HEREBY GIVEN** that we are the sole, exclusive and absolute owners of all copyrights and patents in connection with the act known as "*The Girl with the Red Domino*," having acquired the same from Mark A. Luescher.

Notice has come to us that various infringements of the patent rights and copyrights of the said act are being advertised and used by various individuals. We hereby desire to give notice that all such infringements will be prosecuted to the fullest extent of the law; this applies not only to the individuals who advertise and use the spurious imitations of the original act, but also to theatrical managers and others who permit the same to be produced in their theatres.

LEON LASKI, Attorney,  
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(Borough of Manhattan),  
New York City.

**WEBER & RUSH**, 1402 Broadway,  
(Borough of Manhattan),  
New York City.

**THE VAUDEVILLE STAGE MANAGER OF TO-DAY.**

(Continued from page 26.)

lot a hearty meal, on the stage at the expense of the management. So many acts began to call for eatables to be used on the stage that the management found this item amounting to a very considerable sum. They compelled the artists to purchase their own perishable "props" and, as a result, there has been a decided falling off in the number of "eating acts" in vaudeville.

Formerly artists were thoroughly satisfied when they were compelled to dress in stuffy rooms, either under the stage or at the top of the house; in rooms so small that the gas almost boiled the grease-paint on their faces. Now they must have the largest room to be had, with as much electricity as the management will permit, and no stairs to climb. When he can, the stage manager gives the preference in rooms to the females.

The women of to-day are very much taken up with the question of dress on the stage, carry large wardrobes and make a number of changes during each performance. Not only that, some have different costumes for almost every performance, and are forever watching others on the same bill to see that they do not wear the same color dress on the same afternoon or evening.

The great changes that have taken place in the size and character of the acts now being presented in vaudeville have severely tried the stage managers of some of the smaller houses where they are cramped

for room. In the past these stages were large enough for any attraction that came along; now the stage manager is put to his wits' ends to take care of all the material thrust upon him, but he invariably does it to the satisfaction of the public.

In this connection I might say that the public knows more about vaudeville and stage management than it did years ago. I know this not only from my experience behind the scenes, but from what I have observed outside the theatre. The patrons of vaudeville have good memories; they talk about the acts familiarly, and if they like the work of any particular artist they come to see him when he again appears on the bill.

If his surroundings (the stage settings) are not as good as they were on the previous occasion, or if they are better, the knowing patrons are quick to notice and talk about it.

When it is considered that some of the largest stages in New York theatres are given up to vaudeville turns which in former years were presented only in cramped quarters, it is not difficult to understand that the stage manager's duties and responsibilities have been multiplied many times over in the houses that are presenting modern vaudeville.

Rigo, the Gypsy fiddler, playing at the Harlem Casino, was held up on his way home at 31 West 124th street, a few days ago by footpads and relieved of his ready money, according to a story sent out this week by his ever-busy press agent, Philip Mindil.

**TOLEDO, O.**

VALENTINE (Otto Klives, mgr.)—Houdini, the handcuff king, is making an enormous hit here this week. The whole city is talking about his astonishing act. Other good acts are: Cliff Gordon, Nita Allen and company, The Priors, Cartmell and Harris, Wood Brothers and Elizabeth Murray.—LYCEUM (Frank Burt, mgr.)—Cole and Johnson opened Sunday with "The Shoo-Fly Regiment" to good business.—EMPIRE (Abe Shapiro, mgr.)—This week: "The Dauntless" to good houses. Lalla Selbini and the Willie Pantzer Troupe are the features of an excellent show.—NOTES.—The Winter Circus at the Coliseum closed Dec. 8 after two weeks of somewhat disappointing business.

SYDNEY WIRE.

**TROY, N. Y.**

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10)—Mr. and Mrs. Mark Murphy, provoked many laughs; Bessie Valdare Troupe gave a striking exhibition of trick bicycling; Hayes and Johnson, funny; Delphine and Demarais, good; Daisy Dumont, very well received; Althea Twins, good; Quaker City quartet, won applause.—LYCEUM (W. H. Kelbers, mgr.)—"The Brigadiers" are the attraction for the first half

**FREE ATTRACTIONS SUMMER PARK NECESSITY.**

(Continued from page 26.)

cal attraction, and the better the attraction the greater the revenue. Greater revenue means greater attendance, and greater attendance means greater revenue to the other attractions in the park. I do not believe that the average amusement seeker objects to the expenditure of an extra ten cents or twenty-five cents for a comfortable seat for any good attraction, and further than that there is much to show that the average American has scant appreciation for the amusement offering that is free.

It is granted that the people in some instances might refuse to pay to attend summer concerts, but if they did it would be only because the concert was not sufficiently attractive. The manager who today spends \$2,000 a week for free attractions could better afford to spend \$5,000 a week and take in \$3,000 a week at his pavilion, for, as pointed out above, the profits on his other attractions would necessarily be greater.

Further than this, the receipts of the pavilion would be positive proof to the manager of the value of the various attractions, and it would induce him to study the taste of his patrons; in other words, the park manager will become a showman. Until he does he will never obtain the best results.

To my mind this is the one great coming change in the park business and it deserves the close thought and study of every one interested in the future of the summer park.

of the week. For the last half, Williams' "Ideals." J. J. M.

**WASHINGTON, D. C.**

NEW LYCEUM (Eugene Kerman, mgr. Monday rehearsal 10).—The "Cherry Blossom Burlesques" hold the boards this week with two burlesques,—"The Wrong Count" and "Look Out Below," a burlesque on "Ten Nights in a Barroom," which contained much catchy and witty material and some good musical numbers are rendered by a chorus of pretty girls. Next week: "The Dreamland Burlesques."

W. H. BOWMAN.

**WORCESTER, MASS.**

POLY'S (J. C. Criddle, mgr. Monday rehearsal 10).—"The Futurity Whimper" heads the bill. It is a thriller. Paul Baker has the same old stories; The Baker Troupe of cyclists were good; The Arlington Four were very good; Estelle Wordette and company, good; Nellie Florede is an excellent vocalist, and Scott and Wilson in a comedy aerobatic act were clever.—PARK (Alf. Wilton, mgr. Monday rehearsal 10).—"The Washington Society Belle."

HARLOW L. STEELE.

CLIFFE

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THE "BELLS" ARE RINGING, AND THE "WISE" ONES SINGING THIS ONE.

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### PAWNEE

### AND THE TOWN AT THE END OF THE LINE

**"SHAPIRO"**

Music  
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NEW YORK CITY

#### TRAVELLING AROUND THE WORLD.

(Continued from page 30.)

to the great Pyramids, the view of which at midnight was sublime. It did seem strange to cross the river Nile in a trolley car to the town of Ghizeh. It was too much like going to Brooklyn. I would have preferred the back of a camel. My youthful dreams of seeing the Pyramids would have been more satisfactorily realized.

It was with regret that I returned to

Port Said to catch the steamer. I would suggest anyone taking this voyage should arrange to stop over a week and take the next steamer. It is a mistake to hurry through such a valuable tour as this. I shall take a week off in India and Ceylon, and will write you from Bombay and Colombo.

As many artists have a weakness for publishing their routes, I am tempted to fall in line and submit mine for comparison. Here it is: London, Gibraltar, Mar-

seilles, Port Said, Cairo, Suez, Aden, Bombay, Colombo; Perth, Australia; Adelaide; Melbourne; Sidney; Auckland, New Zealand; Manila, Philippine Islands; Hong Kong, China; Kobe, Japan; Yokohama, Japan; Honolulu; San Francisco, Los Angeles, Chicago and New York. Every man should take this trip at least once in his lifetime. It will make him a better man, a better artist and, best of all, a better American, for after seeing the world he will never have occasion to find

fault with his own country.

This will reach you around the merry Yule time, so I present the compliments of the season to all.

David H. Keith, the vaudeville agent, wrote a postal card the other day to Gandier and Rannier, the "sister" team. The postal said: "Can't use you for that club. Must have 'spicy' stuff and girls who will go the limit."

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Just home from Germany

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"Is There Any Room in Heaven for a Little Girl Like Me?"

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Send for our Slide Catalogue.

SLIDES "We Never Seemed so Far Apart Before."

"Your Lips, Your Eyes, Your Golden Hair." High Class Ballad (3 Keys).

"I've Said My Last Farewell." (Toot, Toot, Good-bye.)

"The Bee That Gets the Honey Doesn't Hang Around the Hive."

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"Susan, Kiss Me Good and Hard."

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**A VAUDEVILLE FABLE.**

By JACK NORWORTH.

(Patent Applied For.)

Once or twice upon a time there lived a female singer. She was a lady. She was a lady because she didn't have to tell everybody that she was. She had been in vaudeville from the time it was low-down variety up to the present stage where it is called Vode—Veal. She had lots of diamonds and no one had ever said that much to her. She had a dandy voice; she could knock the tar out of a coon song and when it came to chirping a ballad she was there.

The audience liked her because they could understand every word she said. She had been a headliner at Pastor's three times and never played South Bend. She never took less than five bows no matter where she was on a bill.

After she had a strangle hold on the American vaudeville patrons that Nell Mella wouldn't have sneezed at, some kind friend went and told her that while her enunciation was bully, still there were times when she sang flat and did not

She started in to sing. They listened attentively. It listened good, but what was it all about? Several looked through their programs to see if the words were printed there. Stung. One kid in the gallery called out, "Nix on that. Sing us a coon song, or else beat it." She gave one reproachful look at the gallery that had always been there with a large applause, and midst the wildest kind of a stillness, she snuck off the stage—a frost.

Moral—Never meddle with the pack after the cards have once been shuffled.



I. M. WEINGARTEN,

Manager Trocadero Theatre, Chicago, Ill.

breathe properly. Dear kind friend also stated that she should lay off for a whole year and take vocal lessons.

No sooner had this idea gotten firmly planted in the singing lady's cranium, than she proceeded to act on it. She cancelled all her engagements for a year, took a flat in New York and commenced to pass out the root of all evil in large-sized chunks.

She took three doses of vocal instruction each week at \$100 a copy. Her instructor used to live next door to Herr Conried, and consequently knew all the latest didos for the voice. The singer worked hard and at the end of the year she could bat out a high C that was a dinger, and as for singing "Queen of the Roses" and "Zenda," nothing to it.

You couldn't tell what she was singing about, but that didn't matter because she had a cultivated pair of pipes. She booked some time in vaudeville and the expectant public said welcome to our city. As she walked on the stage for her first appearance after her year of study, the audience settled back and said, "Hero's where we get the big musical treat of the season for 10, 20 and 30, with a few rows reserved at 50 cents."



CHARLES W. BENNETT.

Head of the Canadian Vaudeville Circuit of that name, with theatres in six cities.

Harry Harvey, the Hebrew impersonating comedian, is playing vaudeville dates on the Pacific Coast after having been engaged for twenty weeks to play his character in Weber & Fields' burlesques. The stock engagement did not last and Mr. Harvey was told he would have to play dates. He did not discover until afterward that he would also have to pay his own transportation. Harvey is awaiting the time when his contract expires so he may board a train for Chicago, crossing California off his map.

Hugo O. Marks, formerly the musical conductor with "The Rollicking Girl," is now temporarily at Francis, Day & Hunter's establishment, the show having closed suddenly at Wheeling, W. Va.

The Five Nosses will play vaudeville dates under the direction of Fred Whitney, to whom they are under contract, until they join another Whitney production, which will probably be in about six weeks.

Sam Dessauer, manager of the Murray Hill Theatre, is creating a record for "amateurs" on Friday nights at that theatre. They are new, strange, unique and funny. Where Dessauer "digs 'em up" is a mystery.

"The Sunny South" has been booked for abroad.

Harry Davis, of the Grand Opera House, Pittsburgh, would have liked very much to have Mrs. Langtry cancel next week on account Christmas, but the Lily was booked and decided to play.

## VAUDEVILLE'S PRESSING NEEDS

By AL W. FILSON.

The principal object at the present time of the artist, in my opinion, and one which VARIETY has ably advocated, is "Organization." Once thoroughly organized the vaudeville artist can do much toward eliminating many abuses that now exist. The one paramount issue that should be fought for, and that can be successfully accomplished, is the elimination of the two weeks clause in all theatrical contracts. Any manager who engages an artist for a stipulated number of weeks should be compelled to live up to the letter of that agreement—this also applies to the artist as well. Every theatrical contract should read "This contract cannot be cancelled without the consent of both parties," and to make the contract binding I would suggest that a revenue stamp to the amount of ten or twenty-five cents be affixed in order to make it binding and legal in a court of law.

If a committee of intelligent, representative men of our profession were to take this matter up and go before the "powers that be" I believe they could put this matter in such a clear light that Congress would willingly undertake to put through a bill of this kind. It exists in England; why not here? Besides, the affixing of a revenue stamp on all contracts would add materially to Uncle Sam's exchequer. Any action with this aim in view should meet with the hearty co-operation of managers and artists alike. While I have prae-

mark, when a certain artist was called a "kicker": "Yes, I know it," he replied, "but as a rule I have always found that the artist who 'kicks' to have 'things right' is a conscientious worker and thinks of something else besides the contents of his envelope on salary day."

Mrs. Filson (Miss Errol) and I have been doing "clean" light comedy sketches for twenty-five years. This is long before the advent of the "legitimate" player into our ranks to 'elevate' (?) it. Don't; my lips are cracked! For twenty-five years I have endeavored to have the managers recognize the fact that it was for their interests as well as ours to maintain a quiet stage, and in a great measure I succeeded.

The most unpleasant feature I find is the noise off the sides. I am known in the profession as a crank on this subject and I am willing to wear the name. Two people who are doing a little play must retain the undivided attention of an audience from the time the curtain goes up until it falls. For twenty minutes there cannot be a dull moment. Now, to do this an actor must lose his identity and become thoroughly imbued with the character he is trying to portray. Noise, moving about and the going out of the musicians, conversation in the wings, the heavy tread behind; the drop of some unthinking, at the same time "Don't give a d—n" stage hand, and all that sort of thing tends to throw a nervous man off, and I am nervous in this re-



THE FENNESSY TRIO.

The three Fennessy brothers are well known in theatres, particularly in burlesque. James E., on the left, has the People's Theatre in Cincinnati, and is one of the heavy stock holders in the Empire Circuit Co. (Western Burlesque Wheel).

John A., in the centre, is the manager of the Folly Theatre in Chicago, an Empire Circuit house. Mr. Fennessy has brought his charge to the top notch of success through his personal application and attention to the interests he represents.

William, the remaining picture of the trio, owns and manages the "Star Show Girls" and "Miss New York, Jr.," two noted attractions on the Western Wheel.

tically retired from the stage, or for a while at least, I stand ready and willing whenever the profession is ready for action to contribute from \$100 to \$500 toward defraying legal expenses necessary in drafting a bill along these lines.

Now a word regarding one of the nerve-racking annoyances that the sketch artist has to contend with—the "noise in the wings." Many artists deplore this but have not the courage to make more than a mild protest, for fear of being called a "kicker" by the manager. I am glad to say I never have been accused of any weakness in this direction. I once heard a well-known manager, Mr. Geo. W. Lederer, re-

gard, and unfortunately there are many others afflicted in the same way. Every sound is heard, and persons talking break in and make an actor self-conscious.

Vaudeville managers should realize that there is as much, if not more, necessity for silence when a playlet is being presented than at any other time. Silence is observed in regular theatres where more latitude is given; where there are a number on the stage and all are working up to a climax. In vaudeville there are generally only two persons striving for the same effect. Any unnecessary noise is to be deplored, and the actors certainly have the right to be considered and given the courtesy of silence.



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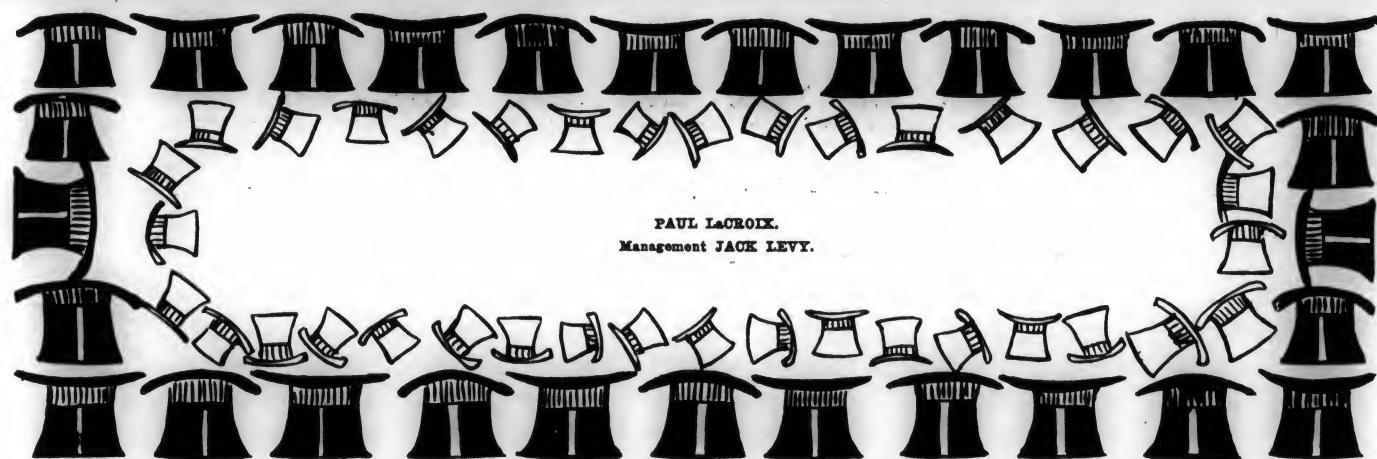
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**ORIGIN OF AMERICAN VAUDEVILLE.**

(Continued from page 17.)

Next I announced bonnets, and so with the aid of milliners twenty-five hats of the latest fashion were displayed. It required twenty-five policemen to keep them in line. There was no "vaudeville" about that, it was just plain "variety." I had them and my business prospered greatly.

I was not long permitted to enjoy the prosperity I had won. Competition sprang up immediately and rapidly. The Olympic Theatre in Broadway introduced "specialties" in the pantomime "Humpty Dumpty," paling the glory of Clown and Pantaloons and so rejuvenating the business that upon the retirement of Geo. L. Fox it blossomed into a variety theatre under the management of my long-time business manager, John F. Poole.

As the amusements in New York took a vacation usually from June until August I organized a road company and visited New England, later extending my tours to the West and finally to California, playing only in the leading theatres in each city such as the Boston Theatre and the Globe Theatre in Boston, the Walnut Street Theatre in Philadelphia, Ford's Grand Opera House in Baltimore, Grand Opera House in Cincinnati; McVicker's Theatre, Hooley's Theatre and the Grand Opera House in Chicago; the Olympic and the Grand Opera House in St. Louis.

While in New York I played two weeks to great crowds at Laura Keene's former house the Olympic, several weeks at the Grand Opera House, the Academy of Music and Hammerstein's former Columbus Theatre (now Proctor's), Harlem; the Park Theatre in Brooklyn, etc.

Having thus opened the way and enlisted the first-class patronage my lead was quickly followed. John H. Haverly, one of America's greatest show men, established a grand variety house in Chicago, the Adelphi; John Stetson the Howard in Boston, Col. Sims the Park Theatre in Brooklyn; while I, finding my place in the Bowery too small, moved over to 585 and 587 Broadway. Then came Harrigan and Hart

at 512, with the Olympic at 620 Broadway, and in 1881 I removed to my present location on Fourteenth street.

My success on the road, where I played only in the high class theatres and at the highest prices, was so marked I increased my annual tours from three to six months and included every prominent town on the map.

Very many of these places now sustain handsome variety or vaudeville theatres where the popular olio performance is given twice a day and the entire range of amusement art is enlisted, but the old variety show of those earlier days comprised all these, as a glance at my old programs will verify.

On the Bowery I produced "Fun on the Stage" from the pen of John F. Poole, a versatile author, and which was the prototype of all the farce comedies that overran the country a decade ago.

"The Emigrant Car," a travesty on Nate Salisbury's Troubadours in "The Tourists"; comic opera "Pinafore" condensed into forty minutes, and "Pirates of Penzance" in which Lillian Russell essayed her first part and laid the foundation of her great artistic career, with a voice as true as a bell, a face of surpassing beauty and talent unlimited. "The Pirates" was followed by "Patience," in which Miss Russell established her claim as the Queen of Comic Opera and still retains it against all comers. May Irwin and Jacques Kruger also made their initial success in lyric work at the same time.

In a production of "The Stage-Struck Barber" Mr. Nat. C. Goodwin made his debut and an instant success. That was at my Broadway house. Dear, delightful Charley Hoyt presented in my Fourteenth Street theatre his famous "Rag Baby," followed later by "The Parlor Match." Neil Burgess here produced his "County Fair," having previously worked for me in "specialties."

The future? Well, I have been at it over fifty years and the public has never lost its love of variety and I do not think it ever will.



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**ENGLISH AND AMERICAN AUDIENCES**

(Continued from page 21.)

York, consequently they see only the very best artists that money can engage. The people have great confidence in the judgment of the manager. They know he is doing his very best. The result is they have confidence in the show before they see it. The artist is welcomed when he walks on the stage and not "dared," as in some theatres where the long-suffering public must sit through a lengthy program and take a chance on seeing something that is really worth seeing. Show me a good manager and I will show you a good audience. On the other hand, point out the manager that cheats his public and you will find an audience that is unfriendly and suspicious.

In justice, however, I want to say that a poor show, now and then, does not signify that the manager is trying to defraud the audience. Sometimes a bill of the very best and most expensive acts, when put together, gives an unsatisfactory entertainment. It is the general "lay-out" of the program that makes it successful or otherwise.

I have just returned from a long and pleasant engagement at the Palace Theatre, London. The most common question I have had put to me since my return is, "How does the English audience compare with the American?" Another frequent query has been, "Did you find the English audience slow in understanding?"

I will presume to add that I have played four engagements in London during the past six years and in answer to the first question I want to say, as I have always said: "All audiences are alike if they like you," which leaves the natural sequence as to their similarity when they don't.

The London audience is a little colder in its first reception of a new act. By that I mean that when an English artist of any importance makes his initial appearance on the American vaudeville stage he invariably gets a reception from the audience that makes him feel "at home and welcome" from the start. That is encouragement to a stranger. Of course what he gets after that all depends.

In England it is different. They take no chances on welcoming you with the applause until you have shown something, and, then if you please—and continue to please—you establish yourself firmly in their good graces. Their loyalty to old favorites is much stronger than ours.

They respect old stage favorites in England as they would an old artist who has painted a great masterpiece for what he has done. In America a favorite is a favorite just as long as he can make good, but, alas! the moment he fails he is thrown out of the public heart, forgotten.

I was present at an opening in a London theatre when after the first act there were loud calls for the author. This poor chap, misunderstanding, stepped proudly before the curtain, when he was greeted by a storm of loud groans and catcalls from the entire house. He is running yet.

Hissing, as we understand it, is comparatively unknown and unpracticed on the other side. In Rome one night when the star made his appearance he was received with long, low hisses from at least half the audience. Surprised at this my Italian companion informed me that the hissing was a call for silence so that not one word might be lost. Hissing was the sincerest compliment they could pay him.

There seems to be an almost general opinion over here that the English are "slow" in their appreciation of wit and humor. This is a mistake. The Englishman is as keen in English wit as the American is to his native brand.

Of course, if an American artist delivers his American act to an English audience, with all American colloquialisms and flagrant Broadway slang, it will be as foreign as a Welsh comedian would in New York with his characteristic patter and local persiflage.

Entering with more freedom into the details regarding the English music hall audience, there are few if any vaudeville theatres in America that can boast of a clientele equal in fashion and eclat to that of the Palace Theatre in London.

The scale of admission, aside from the boxes, runs from \$1.85 for the orchestra seats to 25c. in the top gallery. When you stop to think of it, there is not a vaudeville theatre in all America able to ask these prices and but very few that charge one-half that amount.

As for the shows they are not nearly as satisfactory as the American vaudeville shows. They will show you more artists, 'tis true; sometimes as many as eighteen acts on the program, but the general entertainment lacks the diversity of our programs. I have seen as many as six "serio-comics" on one bill and the "singing comedians" come by the dozen, one after the other.

At London's best halls, the Palace, the Empire and the Alhambra, the orchestras contain more than fifty musicians in each.

There is only one matinee weekly (Saturday) at the Palace, and none at the Empire and Alhambra. No Sunday shows anywhere. This benefits the audience. The artist, not continuously grinding, can offer much better and fresher performances.

I have visited some third-rate music halls abroad where even in the orchestra the men never remove their hats. The almost continual brawling among the hoodlums in the gallery made it next to impossible to hear what was going on on the stage, and the entire place reeked with the strong smell of some kind of fried fish that they eat as our gallery gods eat popcorn.

In conclusion let me say, regarding English and American audiences in general as I have found them, some are good and some are bad; most are good. American audiences are best for American artists; English for English. A little change of talent now and then adds zest and novelty to the program on either side, and broadens the mind of the artist as well as the public.

We know that all audiences are "good" if we please them. The fact that an artist fails to please a foreign audience does not reflect upon his artistic ability. He may not have been understood.

I know audiences within one hundred miles of New York City that are harder to make laugh than they are in London.

Always bear in mind, the audience that bears a joke and does not understand it is not half as bad as the audience that does understand it but don't think much of it.

Mlle. Luba de Sarema's animal act has been booked by Walter Plimmer, the Western Wheel booking agent, to serve as extra attraction, beginning January 21, for the Star, Brooklyn; Gaiety, Williamsburg; Hurtig & Seamon's, Casino and Lyceum, Philadelphia, all Eastern Wheel houses, in the order named.

**WHAT TO DO ABROAD.**

(Continued from page 20.)

cursed us up and down, said they "would not come to this country again, not under any circumstances." I personally heard this, and note that they are again in America, perfectly willing to earn this country's money. They are only too glad to be back here. In Germany every man on the street is an acrobat or athlete, and their work is only a "fill in" number. Moral—Be a diplomat, smile and say nothing, then you will never be sorry for having "spoken too much."

Any reliable agent can book an American act, but it is much easier to have some English agent see you when visiting America. He will then be in a position to speak of your act to the various managers. Don't think that every English agent that reaches these shores can hand you twenty years of contracts. Some are only here for a certain business affair, but the most are good reliable agents. Cadle's, Warner's, Anger and Bauer, Jennie Jacobs have visited America and are reliable. My agent is Harry Day, Ellingham House, Arundel street, Strand, London. But any English theatrical paper will have the various addresses of agents.

The best opening in London is at one of the recognized halls on Leicester Square. Don't go abroad unless you are booked. Don't go on speculation, as it will only hurt instead of help. Some acts have been successful in this, but you never hear of the failures. I have a large list of acts that tried this in England and remained until they managed to get their fares back. It will interest you to know that some were headliners and drew high salaries at home. They could not get an opening; that was the trouble.

A trip abroad is educational and takes the rough edges off one's ideas. The more you see abroad the more you know that "the less you know." Any time any act is on a bill with myself I will be pleased to give any information I possess.

In going abroad dress your act neatly and cleanly on the stage and work brightly. Don't mind what others tell you, use your own judgment, but only after you have been around a few weeks to see what peculiar idioms and costumes are in vogue. By doing this you will be as successful as at home, and likely, much more.

A truck carrying scenery for "The Shepherd King" at the Academy of Music destroyed the billboard in front of Pastor's Theatre this week.

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### Harry L. Newton

#### VAUDEVILLE AUTHOR

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#### VAUDEVILLE IN THE WEST.

(Continued from page 20.)

if you can't "show" they won't believe about the Metropolitan either.

In my opinion the same fault is found with many Western acts that exist at present with the Eastern artist. They remain in one spot too long. There are any number of first-class acts who have never played east of Denver. Were they to leave their old stamping ground it would give new ideas, let them see the country and be of benefit both to the artist and the audience, with the manager noting the advancement made through travel and observation. This applies also to the Eastern artist. A man who never leaves one street has no idea as to how the rest of the city looks.

I could mention a number of artists who have tried this plan of diversion and located permanently in the Far West and California; also a number of so-called "Coast Defenders" at present playing East.

To those in the East who are without bookings my advice is to try the West. Go as far as you can. Western artists I advise coming to the East. Remember, if you have the act you will have the time after showing it.

Seek new territory. You need that as much as the managers need new faces and acts.

# Aaron Hoffman

Author of

"Bankers and Brokers," for Yorke and Adams; "Tom, Dick and Harry," for Bickel, Watson and Wrothe; "The Belle of Avenue A," for Elsie Fay; "The End of the World," for Alex Carr; "Tony," for Genaro and Bailey; "Playing the Ponies," for Rice and Cady; "The Mosquito Trust," for Carlin and Otto; "Frizzled Finance," for Carson and Willard, and successful material for Cliff Gordon, Rogers Brothers, Bobby North, Lew Dockstader, Carroll Johnson, Joe Welch, Julian Rose, Fred Nible, Lee Harrison, Melville and Stetson, Paul Barnes, Stuart Barnes, Hayes and Johnson, Charles Robinson, George Yeoman, Clifford and Burke, Sam Collins, Jim Harrigan, Orth and Fern,

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MR. HATHAWAY: "Best novelty act this season."  
MR. SHEEDY: "You deserve credit for your novelty act."

(Continued from page 21.)

one shadow of the ancient program—the custom of having a "first part" and "after-piece," an "olio" of acts, making a vaudeville sandwich. This vaudeville interlude is the link that binds burlesque to variety, and the vaudeville artists now working with the various burlesque shows are of Al quality, headliners, many of them, on exclusive variety bills. Outside of the ancient order of procedure, burlesque has no trace of the past. Handsome costumes, catchy music, clean jokes and genuine comedy combine to make an attractive tout ensemble.

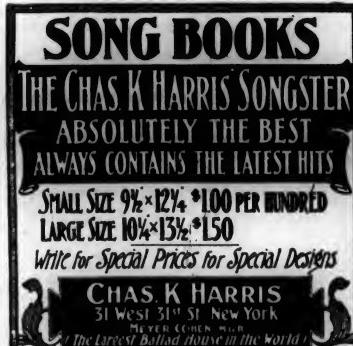
Vaudeville, meanwhile, has gained such international repute that there is a steady interchange of artists between this country and Europe. The best of the foreign market come over here, obtain huge salaries and are delighted with American theatres, American customs and American money. The American vaudevillian goes across the pond, some "make good" with much emphasis, receive their share of European money and see the great outside world. They are the headliners and salary getters of the world, as I learned by personal investigation abroad.

So much for burlesque and vaudeville as they stand to-day—and the future holds still more for both branches of the theatrical profession.

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This is to certify that you have during your engagement at the Temple Theatre, Detroit, Mich., the week of November 26, 1906, broken all existing records of the theatre for attendance. And this to further certify that the record of the theatre you have just broken was made by yourself at a previous engagement when you broke the record held by Vesta Tilley.

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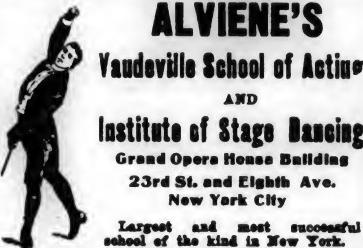
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THE ENGLISH VENTRILOQUIST

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Touring America

**VIRGINIA EARL**

Announces a

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By a Famous Legitimate Author

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Will Challenge any Sick Man in the Hospital.

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In their own conception

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A substantial Sketch, replete with Comedy and Pathos

Admiral Ed. F. Rush says "It's All Right"

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and company of wonderful automatons, presenting a big comedy sketch, "The Doctor's Busy Day." Pronounced by all as the best in vaudeville. Address 3313 Jamaica Ave., Richmond Hill, L. I., or all agents.

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MANAGERS WANTING THIS ACT SEE ALBERT SUTHERLAND, ST. JAMES BUILDING.

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THAT WILL DO

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POSE AS A THISTLE AND YOU'LL NEVER BE SAT ON  
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"THE JAIL BREAKER"

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AN ENTIRELY NEW ACT.

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THE SCOTCH COMEDIAN.

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MOST WONDERFUL GYMNASTS IN THE WORLD

Anybody can steal; it takes brains to originate.

Week Dec. 17—Orpheum, Omaha, Neb.

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Booked Solid Season 1906-07 By MYERS & KELLER, Exclusive Agents

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COMEDY MUSICAL DUO.

Booked solid in vaudeville by Western Vaudeville Mgrs. Association.

DEC. 17, TEMPLE THEATRE, FT. WAYNE, IND.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

Singing and Dancing  
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Assisted by  
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IN WOODEN SHOE DANCING.

En Route with Wm. S. Clarke's "Jersey Lilies" Extravaganza Co.

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Formerly known as "Happy Zarrow" of Zeb and Zarrow, late of Miner's "Americans," will shortly appear in a production. ADDRESS, CARE VARIETY, CHICAGO OFFICE.

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TWENTY MINUTES IN "ONE"

Engaged as a Special Feature by the Columbia Amusement Co.

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Featuring the novel and unique acrobatic feat of pirouetting around the border of an ordinary handkerchief in fifteen flip-flops; afterwards turning 40 consecutive flip-flops ON the handkerchief.



FRED  
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THE INCOMPARABLE  
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Merry Christmas and best wishes to  
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NOW ON ORPHEUM CIRCUIT. BOOKED SOLID  
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The Original Flying Dutchman

**CHAS. LEDEGAR**

INTRODUCING HIS DUTCH COMEDY, BOUNDING ROPE.

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KEEP YOUR EYE ON US.  
WITH "STAR SHOW GIRLS."

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Playing the principal German comedy part with "STAR SHOW GIRLS."  
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**FRED WALTON**

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AMERICA'S FAMOUS CHARACTER COMEDIAN.

**Chas. Robinson**

Second season featured with Campbell & Drew's "COLONIAL BELLES" COMPANY.  
Fifteen minutes of solid laughter in "one" doing his novel specialty, "The Tramp and Hebrew."

**Harry Corson Clarke**

ACCOMPANIED BY

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IN VAUDEVILLE

TIME FILLED.

**Chas. Leonard Fletcher**

ON (opposite side of the) **EARTH**

Touring the World

ADDRESS UNTIL MARCH 1st

**TIVOLI THEATRE, SYDNEY, AUSTRALIA**

Care of Harry Rickards, Esq.

Presenting  
their laughing  
success  
Dec. 17, Family,  
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**Four Schades**

"MISTAKES  
WILL  
HAPPEN"  
Agents  
Wesley & Pincus

THAT TRUE TO NATURE IRISH COMEDIENNE

**Gracie Emmett**

PRESENTS

**"Mrs. Murphy's Second Husband"**

TO MANAGERS AND PUBLIC FOR LAUGHING PURPOSES ONLY—WITH HER CLEVER COMPANY  
OF PLAYERS. PERMANENT ADDRESS, 77 AVON STREET, SOMERVILLE, MASS.

**Hammerstein's Victoria, Week Dec. 17**

**M. J. BURNS and MORRIS** Ed. J.

Assisted by IDA CARNEY

in their comedy creation, "WHAT HAPPENED TO O'HARA"

Management WESLEY & PINCUS.

LOUIS WESLEY PRESENTS

REPRESENTATIVE ARTISTS

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**Fred Karno's London Comedy Co.**

PRODUCTIONS COPYRIGHTED AND PROTECTED

"A NIGHT IN THE SLUMS OF LONDON."

"A NIGHT IN AN ENGLISH MUSIC HALL."

"A NIGHT IN A LONDON CLUB."

"Jail Birds," "New Woman's Club," "Hilarity," all in repertoire.  
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"THE MAN WITH THE FUNNY SLIDE."

**Chas. J. Burkhardt**

FEATURED WITH FENNESSY'S "MISS NEW YORK, JR."

Management I. M. KERR.

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THE TALKING CYCLISTS

Will present in vaudeville next season an original comedy bicycle playlet entitled

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SENSATIONAL DOUBLE "GAP OF DEATH" AND TRICK CYCLISTS.  
Eastern managers, watch for us. Permanent address care VARIETY, Chicago Office, 79 S. Clark St.

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In Vaudeville

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IN VAUDEVILLE.

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**ROGER IMHOF**

Heading the Empire Show.

DIRECTION HEUCK & FENNESSY.

**HAVE YOUR CARD IN VARIETY**

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Week Aug. 27, Poll's, Hartford, Conn.  
" Sept. 3, Poll's, Worcester, Mass.  
" " 10, Armory, Binghamton, N. Y.  
" " 17, Orpheum, Allentown, Pa.  
" " 24, Orpheum, Reading, Pa.

Week Oct. 1, Orpheum, Utica, N. Y.  
" " 8, Lyric, Cleveland, O.  
" " 15, Olympic, Cincinnati, O.  
" " 22, Shubert, Columbus, O.  
" " 29, Open.

Week Nov. 5, Hathaway's, New Bedford, Mass.  
" " 12, Auditorium, Lynn, Mass.  
" " 19, Hathaway's, Lowell, Mass.  
" " 26, Sheedy's, Fall River, Mass.  
Dec. 3, Keeney's, Brooklyn.

Week Dec. 10, Open.  
" " 17, Poll's, New Haven, Conn.  
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Back in town again after six months' tour presenting

## "PIERROT and PIERRETTE"

with DECIDED SUCCESS. An extremely ludicrous acrobatic novelty. Time in Dec. and Jan. open. MANAGERS ATTENTION! It is nearing the last bid, going! going!

New York address, No. 46 West 24th Street

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In Their Original Travesties,

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PER. ADD., 81 CHESTER STREET, MOUNT VERNON, N. Y.  
SEASON '07-'08, STARRING UNDER DIRECTION OF PERCY G. WILLIAMS.

## WHEELER EARL-VERA CURTIS

In "TO BOSTON ON BUSINESS," w GEO. M. COHAN.  
AT PASTOR'S WEEK DEC. 10th

A MUSICAL ACT—ALL BRASS, NO STRINGS.



IF YOU LIKE,  
IN ONE

TEL. 2926 L. BEDFORD.  
59 HANCOCK ST., BROOKLYN.

Pastor Theatre

THIS WEEK

## BERTIE HERRON

The  
Original  
Minstrel  
Miss

## ELTINGE

Star Attraction  
POLIES MARIGNY, PARIS  
TWICE PROLONGED

A LE MATIN... "The Biggest American Hit in Years."

O. H. HARRIS, Manager

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## Edward E. Rose AND Henry B. Herts

VAUDEVILLE PRODUCTIONS

"A Wall Street Battle," "My Japanese Maid," and  
Miss Edith Hinkle and Co., in

## "ROOM No. 1"

**WARNING!**

## DAVE GENARO AND BAILEY RAY

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LOUIS HARRIS' MASCOT!

BACK AGAIN WITH "THE INNOCENT MAIDS," WHO!

## SADIE HUESTED

SINGING COMEDIENNE.

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Management WESLEY &amp; PINCUS

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## FRANCES CLARE

WEEK DEC. 17, EMPIRE, TOLEDO; 24-26, GAYETY, INDIANAPOLIS; 27-29, GRAND OPERA HOUSE, YOUNGSTOWN, O.

## Earle and Bartlett

THE NATURAL IRISH COMEDIAN AND THE SINGING COMEDIEENNE.

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CO. in "MAC HAGGERTY'S RECEPTION"

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The Fort Wayne Daily News, Tuesday, December 4: John A. West, as the 'Musical Brownie,' caught the audience in a happy mood, for the patrons enjoyed his flights into funnyland and his music is of the sort that pleases. He will be a favorite this week.

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BY EDW. WERTZEL.

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**Leon Kohlmar**THIRD YEAR WITH DAVID WARFIELD.  
Will present a new sketch in vaudeville soon.**Neva Aymar**Featured with Ned Wayburn's  
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Orpheum Show, '06-'07.**Casad and Deyerne**COMEDY MUSICAL ENTERTAINERS.  
Booked Solid.**"General" Ed. LaVine**COMEDY JUGGLER.  
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Week of Dec. 17—Keith's Theatre, Toledo, Ohio.**EMMETT and McNEILL**

IN VAUDEVILLE.

**ASK D'AMON**

THAT'S ALL.

**REILLY AND MORGAN**

What Sime says in Variety: "Reilly and Morgan in 'An Unexpected Arrival,' written by Ted Reilly, were moved up several numbers on the program after the first show. The audience liked the act immensely. It contains any amount of good material, most of it, especially in the travesty at the close, flying over the Pastor heads. Mr. Reilly plays in white-face this week, doing very well, and Miss Morgan is a pretty girl with a pleasant singing voice. More of the travesty dialogue might be given to her." The New York Clipper says: "Reilly and Morgan in 'An Unexpected Arrival' were a hit and scored many laughs."

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AS "BILL SYKES"

**Billie Ritchie**and his ten English Pantomimists, starring with  
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Time all filled until our return to Empire Theatre,  
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**Dick McAllister**"Perkins, the Bell Boy," in "Around the Clock"  
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Accompanied on Piano by his Sister.  
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Apply to THE CHADWICK TRIO.

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On Keith Circuit

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"Parisian Belles"**  
CHARLES E. TAYLOR, Manager  
The Neat Boy and the German Automatian.  
**Bert Somers and Law** Fred  
Presenting "MR. AUTO FROM MOBILE."

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GERMAN COMEDIAN.

**TWO OF THE BEST.**  
**Vic Sawtelle and Sears** Gladys,  
Dainty Duetists and Character Dancers.

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The Stalwart Comedian Who is Really Funny.

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The Funniest Dancing Act on Earth.

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IN GRACEFUL EVOLUTIONS.

Always Keep Them Laughing.  
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"THE MAN FROM GEORGIA."

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Beautiful Russian Dancers.

**LOUISE ST. CLAIRE**  
SOUBRETTE.  
And Working at it.

**CHRISTY and WILLIS**  
JUGGLERS AND DANCERS.

"The Man With the Twisted Legs and  
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**William C. Cushman**  
PRINCIPAL COMEDIAN.

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One of the Big Hits of the Show and Re-  
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German Comedians.  
"THE MEN WITH THE HATS."

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**True Rice**  
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BYRNE BROS.' "S" BELLAS.

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**ANDY LEWIS and CO.**  
Including Miss Maude Elliott in the New  
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**McFARLAND and MURRAY**  
ECENTRIC SINGING AND TALKING  
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NONSENICAL ABSURDITY.

TWO  
**Chas. S Alice**  
A RIPPLE THAT ENDS IN A ROAR.

**WINIFRED STEWART**  
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"BACHELOR CLUB" BURLESQUERS**

**3-Famous Armstrongs -3**  
BICYCLISTS EXTRAORDINARY,  
With Abundance of Comedy.

**The Peerless Quartette**  
Bellamy, Sylvester, Walker, Obans.  
MIRTH AND MELODY.

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SINGERS AND DANCERS.

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THE BACHELOR CLUB COMEDIAN.

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SOCIETY SKETCH.

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THE MUSICAL COMEDIANS,  
**Warren and Brockway**

Clever comedy interspersed with good music.

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Introducing pedestal clog dancing.

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**Bohannon and Corey**Introducing their illuminated grottoes, together  
with quick changes.WEEK DEC. 17, GAITY THEATRE, INDIANAPOLIS, IND.; DEC. 20-22, GRAND OPERA HOUSE,  
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Under the personal direction of P. B. ISAAC.  
We have proven we are IT by the public approval and the box office.  
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That's Enough.

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MEZZO SOPRANO.

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LEADING LADY.

Doing Well, Thank You.

**The Big 3 The Big**  
Joe Horroq, John Adams, Thomas Duffy.  
SINGERS OF UNUSUAL MERIT.

**GEORGE B. SCANLON**  
A Comedian Who Can Always Make Good.

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THE BATHING BEAUTY.

**HELENA MAY**  
SOUBRETTE.

**Bevy of Pretty Show Girls**

JOSIE SPROCKMAN, INEZ BERGENDAHL, MAZIE HOWARD, NELLIE LAWLESS, DAISY BELMONT, MONA STANLEY, BEATRICE STANLEY, MABEL STANLEY, WINIFRED MCADAMS, JOBIE ADAMS, IRENE WHITE, EMMA GWYNNETTE, LORAINA SOTHERN, LEONA SOTHERN, EDITH BOOTH, BLANCHE MORLEY.

**RICE & PREVOST**  
IN  
**BUMPTY BUMPS**

Arthur J. Miss Grace  
**McWATERS and TYSON**  
In a Spectacular Musical Comedy  
"VAUDEVILLE"

WATCH THE GALLERY!  
**MARTIN and CROUCH**  
EN ROUTE, EMPIRE SHOW.

**Maxine Wells**

Direction JACK LEVY.

**THE TOSSING AUSTINS**  
COMEDY JUGGLING AND DANCING.

Mabel Austin, formerly one of the original English  
Pony Ballet.

**JACK NORWORTH**  
IN VAUDEVILLE.

GET THE HABIT GET IT QUICK  
**D'AMON**  
THAT'S IT

HARRY HASTINGS'  
BIG BURLESQUE ATTRACTION  
"Black Crook, Jr."

JAMES MORRIS, Mgr.; GEO. BELFRACE,  
Agent; WM. LOSSBERG, Music Director.

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THE IRISH ALDERMEN

Tom SPRAGUE and MAOK Chas.  
In a High Class Comedy Act

THE DAINTY

Grace WILSON SISTERS Gladys  
Singing and Dancing Skit

THE OPERATIC YODLING DUO.

Chas. BAKER and WARDELL Harry  
German Comedians

THE CHARMING

MAY BUTLER  
The Little Soubrette With the Big VoiceTHE PARISIAN SENSATION  
M'LLE DE VERE  
THAT'S ALL

WEEK DEC. 17, GAYETY, DETROIT.

BOB MANCHESTER'S  
"VANITY FAIR"  
EXTRAVAGANZA CO.

PHENOMENAL GYMNASTIC EXPERTS.

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NOVELTY PAR EXCELLENCE.

ANNA ARLINE  
Petite and Dainty Soubrette. Sings Cute Songs  
Cutely.

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IRISH COMEDIAN.  
"Quaker City Lad."

BELLE WILTON  
"The Dark Eyed Daughter of Spain."

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VERSATILE COMEDIAN.

JESSIE SHARP  
SOPRANO.

WANGDOODLE FOUR  
GLENNY in the whimsical ROBINSON  
WHITE comedy,  
"THE DARKY DANCING MASTER."  
Fifth Season with Bob Manchester.



# TIM McMAHON

HIS LATEST SUCCESS

## McMAHON'S "PULLMAN PORTER MAIDS"

LOS ANGELES HERALD:—McMAHON'S "PULLMAN PORTER MAIDS" MADE THE BIGGEST HIT OF THE PROGRAM AT THE ORPHEUM LAST NIGHT. In this day of Pony Ballets a neater bit of stage business is hard to find. It is well that T. B. McMahon has copyrighted and protected this pretty bit of minstrelsy, for the good things in stage craft are appropriated freely nowadays.

THE "PULLMAN PORTER MAIDS," AS THE CURTAIN RISES, DO A SINGING AND DANCING STUNT, CARRYING VALISES, WITH A RAILROAD STATION FOR A BACKGROUND AND PLENTY OF "ATMOSPHERE" TO MAKE IT VIVID. The song "Cocaine Habit," with funny interludes, was thoroughly good as sung by the Mobile quartette. There is more dancing after

CHICAGO, DECEMBER 17th.  
ST. LOUIS, MO., DECEMBER 24th.  
CHICAGO, DECEMBER 31st.  
INDIANAPOLIS, IND., JANUARY 7th.  
CINCINNATI, OHIO, JANUARY 14th.  
LOUISVILLE, KY., JANUARY 21st.

MEMPHIS, JANUARY 28th.  
CLEVELAND, OHIO, FEBRUARY 4th.  
DETROIT, MICH., FEBRUARY 11th.  
ROCHESTER, N. Y., FEBRUARY 18th.  
SYRACUSE, N. Y., FEBRUARY 25th.  
BUFFALO, N. Y., MARCH 4th.

America's Most Famous and Successful  
Vaudeville Producer of Big Novelties

two changes of scenes and finally the Maids are shown inside a huge watermelon, which opens to give them exit.

LOS ANGELES EXPRESS:—The Nine "Pullman Porter Maids"—Count 'Em—are cute young things who do in burnt cork a turn that is really refreshing. They do not look like their photographs, for the pictures caught them in their natural complexions, or at least not blackened, but they dance gracefully and sing tunefully. Even if you don't like girls, you will enjoy this act.

LOS ANGELES EXAMINER, by Ashton Stevens:—But when the "Pullman Porter Maids" come on, then it is to laugh and enjoy. They are dainty, though in blackface. They can sing and they can dance like laughing shadows.

TORONTO, CAN., MARCH 11th.  
PITTSBURG, PA., MARCH 18th.  
WASHINGTON, D. C., MARCH 25th.  
BALTIMORE, MD., APRIL 1st.  
PHILADELPHIA, PA., APRIL 8th.  
PROVIDENCE, R. I., APRIL 15th.

FALL RIVER, MASS., APRIL 22nd.  
LAWRENCE, MASS., APRIL 29th.  
BOSTON, MASS., MAY 6th.  
LOWELL, MASS., MAY 13th.  
NEW YORK CITY, KEITH'S, MAY 20th.

**McMAHON and CHAPELLE**  
A NOVEL ACT IN ONE, With Original and Clever Jokes Done in an Equally Clever Manner  
**ON THE SAME BILL**

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# VARIETY

VOL. V., NO. 2.

DECEMBER 22, 1906.

PRICE TEN CENTS.

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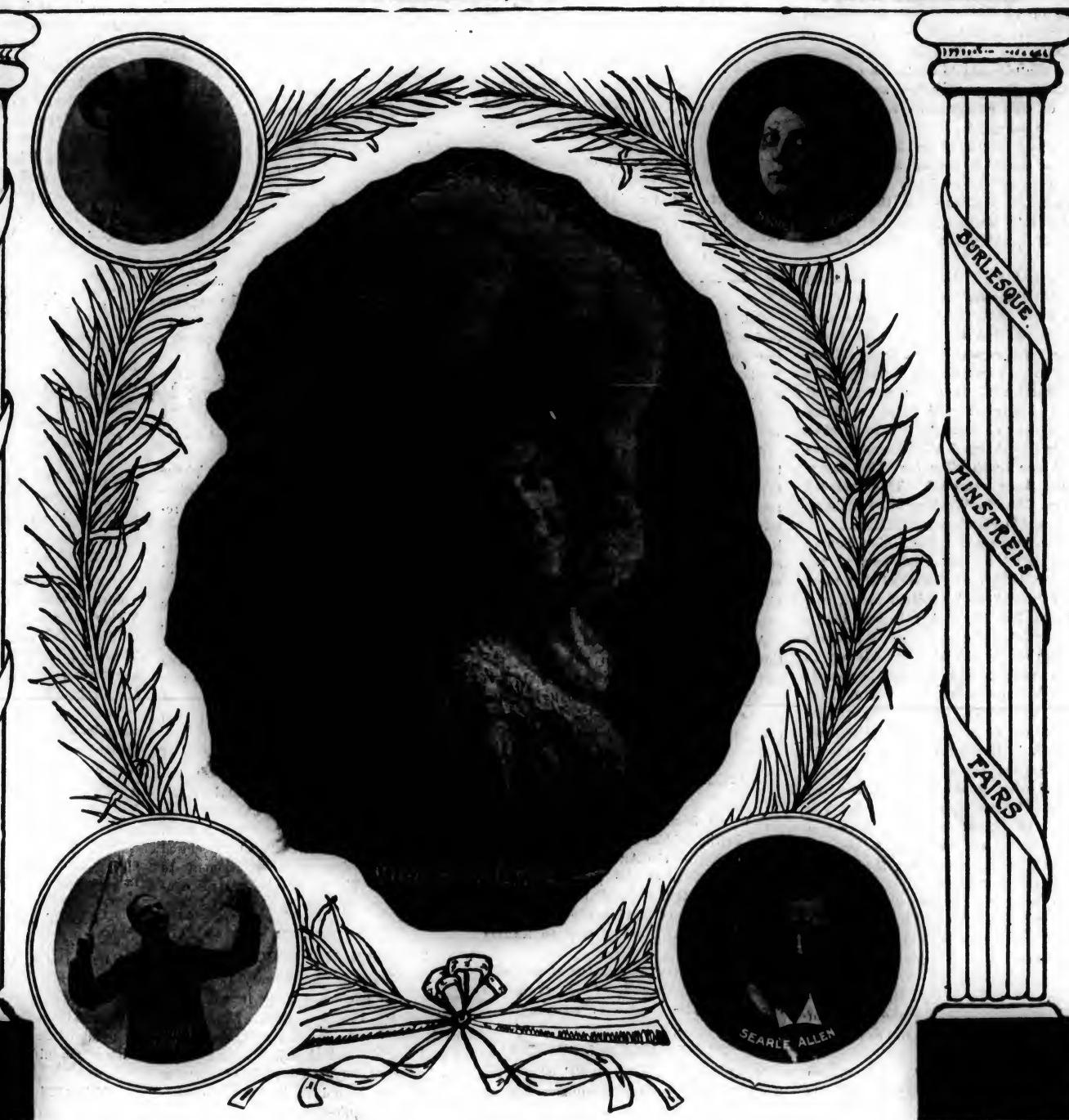
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BURLESQUE

HINSTRIGS

FAIRS

SEARLE ALLEN



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

**KEITH CANCELS "THAT QUARTET."**

What will, from present indications, bring about a judicial determination of a manager's right to "cancel" an act under a specific contract made between the two happened on Monday last, when "That Quartet," four male singers (Sylvester, Jones, Pringle and Morrell), were denied admittance to the Union Square Theatre.

The four presented themselves at 9:30 on that morning for rehearsal. They were informed that the engagement had been cancelled. At noon of the same day Mr. Sylvester, of the quartet, was sent for by P. F. Nash, of the Keith Booking Office, and asked to play the week at the Harlem Opera House of Keith & Proctor. An inducement was offered of an entire season's engagement at a weekly advance in salary of \$100. Mr. Sylvester declined, stating the act was at the disposal of the Keith office for the Union Square Theatre, as per contract, or club engagements for the week would be accepted.

Mr. Nash persisted in his statement "Harlem Opera House or nothing," and "That Quartet" immediately was booked by Percy G. Williams for the Colonial Theatre this week, opening on Monday afternoon, playing the remainder of the week.

Early last week Jack Levy, the agent for "That Quartet," was informed by the Keith office that the Union Square date had been shifted to the Harlem Opera House. Mr. Levy answered he would not permit it. On last Friday Levy received a letter from E. F. Albee stating that owing to his refusal and under the clause of the contract stating "above route shall be subject to change," all the time booked through the Keith office for "That Quartet" had been cancelled. This included weeks at Chase's, Washington, Pittsburg, Columbus, Cleveland and Baltimore.

As the contract for the Union Square Theatre called for one week only at the house, Mr. Levy took the stand that there was no "route" to be shifted about, and replied to Mr. Albee that it was inconsistent with his ideas of upright business dealings that he should direct his act to play an engagement in a house in opposition to Williams' Alhambra, where "That Quartet" was booked to play February 18.

A suit has been instituted by the act against B. F. Keith for the difference in salary received for the Colonial engagement and what would have been received under the Union Square contract. The point to be passed upon is whether a manager may arbitrarily play an act where he pleases disregarding the express terms of the agreement.

There may be other developments. Charles Stevenson, who booked "That Quartet" for Chase's in Washington, having signed a separate contract on behalf of Chase, informed Mr. Levy that he would expect the act to fulfill the Washington date, not accepting the action of the Keith general manager in "canceling" all time booked through the Keith office.

Mr. Levy says that as time has been given for the open dates by the Morris office, should Mr. Chase want the quartet to play his house, it will become necessary for the Washington manager to re-book it through the Morris office.

**ANOTHER BURLESQUE AGREEMENT DENIED.**

A statement which was given out this week by an Eastern Burlesque Wheel manager to the effect that an agreement had been reached by the two opposing burlesque factions in a meeting at the Imperial last week covering billing fights in towns where there are fights on for patronage and over bidding by either side for the services of artists during the terms of their contracts with the opposition, met instant denial from the officials of the Empire Circuit Company.

The facts as stated by the Eastern man were communicated to James J. Butler, the Western Wheel president, in St. Louis, and that official replied:

"No such conference was authorized. Billing and advertisement fights are foolish. We will not enter into arrangement with any one to control actors' salaries. We must have the best and we will get it at any price."

Weber & Rush, on behalf of the Board of Directors of the Columbia Amusement Company, deny likewise that any such conference was held with the cognizance of that body.

It seems probable, however, that individual members of the two wheels may have met for an informal talk and agreed to some sort of a truce in specific cases which they had met to discuss.

**RECEIVER FOR THE FOLLY.**

Chicago, Dec. 21.

Col. John D. Hopkins has made application for a receiver to take possession of the Folly Theatre, playing the Western Burlesque Wheel's attractions in this city. Hopkins leased the house to the Empire Circuit for five years beginning 1903.

An agreement in the least provides that twenty-five per cent of the net profit be turned over to the lessor, whether such a percentage should be in excess of the stipulated rental or not. Upon the delivery of the lease Hopkins says he received \$7,000, but alleges there have been no payments since, and declares in his application for a receivership that the lessors are in arrears.

A receiver was appointed to-day. The theatre will continue to run under the direction of the court until the matter is settled. It is reported that Hopkins wants the lease cancelled. He is represented in court by Adolph Marks.

**"HIGH ROLLERS" IN FIRE.**

Chicago, Dec. 21.

A report from Neodesha, Kan., a small town in the middle of the State, confirms the burning of the Auditorium there and the destruction of the property belonging to the "High Rollers" burlesque company, which was playing the town, as a "one-night" stand, on its way to Kansas City.

All the scenery and costumes are said to have been destroyed. No insurance was carried by the theatre or company.

**THE "WINE" SHOW ON BROADWAY.**

Mortimer M. Thiese is dickering with Klaw & Erlanger for a summer run at the New York Theatre for his "Wine, Woman and Song" burlesque show, now playing at the Circle for an indefinite run.

**LAFAYETTE CLOSES THE NOVELTY.**

The Novelty Theatre in Williamsburg, a link in the Percy G. Williams chain of vaudeville houses, is "dark" this week.

The theatre threw open its doors on Monday afternoon and held a large-sized matinee audience. The Great Lafayette's own show, consisting of two acts other than himself, was on the bills, playing the last week of the Williams circuit in this house.

Charles A. Williams, the resident manager, called on Mr. Lafayette in his dressing room shortly before the curtain was to rise and informed the magician that it was customary to go to some expense for souvenirs for the Wednesday matinee, a quite popular feature in that section; also an additional expense was caused through "amateur" night on Friday, when the capacity was tested.

Lafayette called attention to his contract, which called for "no extras." This was admitted by the manager, who thereupon informed Mr. Lafayette that did he not share in the expense, the special Wednesday matinee and "amateur" night would be adjourned over the week and an announcement to that effect would be made from the stage. Lafayette declared that no announcement would be made from the stage while he occupied the rear of the house, without his consent.

Mr. Williams also informed Lafayette that a moving picture series would be given to close the show, and the expense of this, about \$80, would be charged to his share of the gross, the house playing the show on a percentage basis.

This was not agreed to either by the artist, and Manager Williams called up Percy G. Williams, head of the circuit, for instructions, the curtain being held meanwhile.

Mr. Williams replied over the 'phone that Lafayette was accurate in his definition of the terms of the contract as regards the "extras," but as the pictures were a part of the show he would be expected to pay that charge and no exception would be allowed.

Upon Lafayette's learning of this he declined to go on with the performance, informing his company that they would be laid off for the week under full pay and walked out of the theatre, which was thereupon closed for the remainder of the week, after the admissions had been refunded.

Mr. Williams laid off his house staff likewise on full salary. The house will reopen on Monday with the usual vaudeville bill. Mr. Lafayette has not been accessible for his version of the matter. The abrupt manner in which he closed the show, causing an announcement to be made of his "illness," created considerable comment during the week.

**BERTRAM AND BOUCICAULT.**

Helen Bertram and Aubrey Boucicault will play a one-act comedy in vaudeville written by Frank Pixley. Mr. Boucicault could not locate a suitable sketch for himself, and hearing Mr. Pixley's product read, suggested to Miss Bertram how well he would fit in the male part. The singer acquiesced. She has considerable time booked alone in the West, and this will have to be readjusted if Mr. Boucicault joins her immediately.

**RYAN TALKING AGAIN.**

Cincinnati, Dec. 21.

John J. Ryan, the vaudeville magnate, is talking of further plans for new houses. He says his brother Edward P. Ryan will build a theatre in this city, as John J.'s agreement with the Anderson-Ziegler firm forbids him again embarking in the vaudeville field for some time.

If there is any basis for the report at all it probably does not extend beyond the theatre planned by I. M. Martin, manager of Chester Park.

Mr. Martin will remodel the Majestic Cafe and Concert Hall providing present negotiations for the lease are successfully ended. Curly Brown, lately thrown into bankruptcy, holds a seventeen years lease, appraised by the trustee in bankruptcy at \$10,000. Ryan may get in on this deal, although that is doubtful.

Any theatre that Ryan is connected with hereafter booking through the office of William Morris in New York will be required to furnish an indemnity bond to Mr. Morris to prevent a repetition of another Ryan fiasco. That is the report about here. An announcement was made this week by John A. Wolfe, a local attorney, that, acting on behalf of parties whose identity he declined to make known, he would probably conclude presently a deal whereby the Robinson Opera House would be leased for vaudeville purposes.

George Fish, present lessee of the theatre, would make no comment on the matter. It was reported recently that Charles E. Blaney was after the house for melodrama. The Robinson house was the home of the Forepaugh stock company until that organization moved to the Olympic. Since then it has been dark.

It is intimated on reliable authority that the Anderson-Ziegler crowd are interested with Fish and that there is no chance of vaudeville at Robinson's during the period of the present lease.

**WEBER HAS AMSTERDAM.**

Amsterdam, N. Y., Dec. 21.

Jos. Weber, brother of L. Lawrence Weber, of the New York theatrical firm of Weber & Rush, has secured the Family Theatre in this town from J. B. Morris, the former manager, and will rename it the Orpheum.

The grade of show will be raised and the bills to be played here probably booked in conjunction (in part) with those playing at the Weber & Rush Mohawk Theatre in Schenectady, which Jos. Weber manages.

Mr. Weber may also take over the Family Theatre of Mr. Moore in Gloversville, N. Y., although nothing positive in this regard is known.

**DAVIS' BIG POOL PARLOR.**

Pittsburg, Dec. 21.

Harry Davis, the Grand Opera House manager, will open the largest pool and bowling parlors in the country to-morrow night. The parlors are the largest, both in point of floor space, tables and alleys, with a magnificent scheme of decoration.

**WILLIAMS HAS MADGE LESSING.**

Madge Lessing, after playing a four months tour of the Moss and Stoll circuit, will come to America to play for six weeks with Percy Williams.

# VARIETY

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Vol. V. No. 2.

Merry Christmas!

We have received a great many congratulatory telegrams and letters upon our first Anniversary number, and for a "first" think we did quite well. The Sunday Telegraph in its Christmas edition printed 82 pages; The Billboard, 122; The Mirror, 64, and Variety also had 64 in its Anniversary number without years of age behind us to give the strength which the other publications enjoy.

Elsie Fay has been offered ten weeks on the Keith circuit.

Newell and Niblo, after playing in the South African music halls, are now in London.

Twelve American acts will depart for Europe next month, all booked through the Marinelli office.

Billy Clifford took to the road again with his own show on Thursday last, opening at Easton, Pa.

Elsie Bernard, now playing in England, has received three years' contracts for the Moss and Stoll tours.

Frank A. Keeney, the Brooklyn manager, has given up any idea of going into Hartford against Poli.

Will English, a colored comedian, has filed a petition in bankruptcy in London with liabilities about \$1,400.

Owing to illness Dorothy Drew was unable to appear at Pastor's this week. The Floods replaced her.

Barton and Ashley in "Canal Boat Sal" are playing on the Moss Stoll circuit in England for the sixth time.

Vaudeville cannot be a poverty-stricken industry when "sister acts" call at their agents' office in hansom cabs.

Joseph Murphy will present for the first time his condensed version of "Kerry Gow" at Providence next April.

Tony Wilson and the Heloise Sisters expect to return to America in October of next year. They are now in Johannesburg.

A paragraph in the "Herald" this week that J. Austin Fynes would have a theatre on Broadway has been denied by Mr. Fynes.

Grace Leonard, of Stanley and Leonard, and Roland West, the protean artist, were married in New York by a civil ceremony last week.

Barney Gerard has been engaged by Abe Leavitt to write two new pieces for Mr. Leavitt's "Rentz-Santley" burlesque company next season.

Paul Cinquevalli sailed Wednesday on the Baltic, bound for Berlin, where he is billed to open January 1 for one month, going thence to London.

The Colonade, a 10, 20 and 30 cent house which has been operating in Baltimore for some months, shut up shop this week owing to lack of patronage.

Wright, Brennan, Waltzin and Mildred, the singing quartet that has been with the "Rose Sydell" company, joined "The Bachelor's Club" at Buffalo this week.

The Union Opera House at New Brighton, Staten Island, closed last Saturday night after a short vaudeville existence under the management of Victor Leavitt.

Carson and Willard exchanged places with Raymond and Caverly last week, taking each other's place on the bills at the Fifth Avenue and Fifty-eighth Street theatres.

## NOTICE

VARIETY is now Ten Cents for single copies. Yearly subscription, \$4; Six Months, \$2; Three Months, \$1; Foreign, \$5 per Annum.

**In consideration of constant readers and present subscribers subscriptions for the ensuing year will be accepted at the former price, \$2, up to January 1st, next, only.**

The paper will be mailed to a permanent address or "as per route."

A report about town this week that Ethel Levy had submitted a price for her vaudeville appearance proved without foundation.

The Four Nevaros may join the "Baltimore Beauties" company. It is a wire walking act, making its first appearance as a quartet.

M. S. Bentham has booked Juno Salmo to open on the Keith-Proctor circuit August 12. Salmo meantime will continue to play in England.

Harry Vokes and Margaret Daly Vokes played their new act at Lowell, Mass., this week, and on December 31 open at Keeney's in Brooklyn.

Norton and Russell, who have been abroad for the past year and a half, will make their first reappearance at Pastor's week of December 24.

There is a remarkable resemblance between Maurice Shapiro, the music publisher, and Julian Rose, the Hebrew impersonator. Each says he is sorry, but it exists, nevertheless.

Gray and Graham, while playing at the Bon Ton Theatre in Jersey City with Williams' "Imperials," had a gold cornet stolen. The police were notified and recovered the instrument.

Neither Max C. Anderson nor John Ringling have departed for Europe yet. Mr. Anderson is waiting for Mr. Ringling, who has been delayed through the purchase of the Hagenbeck show.

Mrs. George B. Reno was robbed on Wednesday of some \$350 worth of jewelry, taken from her apartment. Just one year previous to that date she lost her pocketbook containing a large sum of money. Mr. Reno thinks Christmas time is a "hoodoo" for him.

Since F. F. Proctor has given his personal attention to the bookings at the Keith-Proctor theatres formerly under his own management the attendance has shown a steady improvement. Mr. Proctor is a believer in "big" bills and, acting on this theory, he is placing shows which cause talk.

Williamson, Stone and Dean are rehearsing for production within a fortnight a sketch entitled "Seasick Sailors on Board the Joy Line." Mr. Stone is a brother of Fred Stone, who is supervising the production.

The Orpheum Theatre, Mt. Vernon, will be taken over by George Homans for Christmas and New Year weeks. Homans will put in shows for the fortnight mentioned, playing on a percentage.

"The Man From Worcester" is the title of the Cressy sketch written for Virginia Earl. Two men will be in the cast and time is being laid out in the Keith office. The new act will appear shortly after New Year's.

Thomas Q. Seabrooke will don skirts next week during his performance. His wife, Jeannette Lowrie, came on from Baltimore, where she played with the "Free Lance" last Sunday, to build the feminine apparel.

Through an error in the Scranton (Pa.) correspondence in Variety last week Frances Swartz and company were announced as playing an engagement at the Family Theatre in that town. They were not on the program.

According to present bookings, just one-half of the Hammerstein's bill for New Year's week will be acts managed by Jack Levy. The list includes "That Quartet," Matt Keefe and Tony Pearl, Maud Raymond and Thos. Q. Seabrooke.

Watson's Burlesquers broke the house record first three days week of November 26 at Troy, drawing down over \$1,600. Albany came in for close upon \$1,000 for the last three days, establishing high-water mark for the Troy-Albany week.

"The perfect imitator," as Sadie Jansell will be known in the future in vaudeville, is said to differ widely from the ordinary impersonator. Her imitations include Blanche Walsh, David Warfield, Margaret Anglin and others of that ilk.

"The Tennessee Students" with Abbie Mitchell may cancel the engagement at the Wintergarten, Berlin, where the act is booked to appear on February 2 if more time is offered here. The Keith office has the matter under consideration.

Sydney Drew has been in treaty with Lee Shubert looking to a starring tour next season. He has been busy for some time now reading a series of plays in search of material along the lines of the pieces used by Charles Frohman for Mr. Drew's brother John.

It is said that the reason Harry Lauder, the Scotch comedian, lays the greatest stress upon, for not coming to the States, is that he has an earning capacity of from \$1,000 to \$1,500 weekly upon the other side, and did an American trip prove a failure it would react against him financially, a risk not necessary owing to the Scotchman having bookings ahead until 1912.

# ENGLISH MANAGERS AND VARIETY ARTISTS IN BIG FIGHT

**V. A. F. Throws Down Gauntlet in Strike to Compel Payne and Gibbons to Honor Contracts. Artists Aim First Blow at Extra Performances Without Pay. Managers Retaliate by Locking Out Society Members.**

By C. C. BARTRAM,  
Variety's London Office, 40 Lisle St., W.

London, Dec. 12.

The first approach to what in America would probably be called an artists' strike ever known in old conservative London astonished the natives Monday, December 3, the Variety Artists' Federation putting on the gloves with two circuit kings by calling out its members from two neighboring halls in Brixton, the George Adney Payne Empress and the Walter Gibbons Hippodrome. Though only a stone's throw apart these halls are really owned by one company, The Brixtons Empress Theatre of Varieties, Limited.

The Federation doesn't like this gradual drifting toward the day labor your artists enjoy in America. Twice-nightly shows use but half as many artists; they block the streets with long waiting "queues" at the busiest hours of the evening; they shake down the poorer classes with their premium paid "early doors," and they rush shows like an American dime museum, giving artists no chance to produce a well-timed act in an easy and natural way. In short, these shows are a humbug, but as people like to be humbugged it has taken the public some time to find it out.

In Europe, as perhaps in America, the great managerial idea is that artists must lie down and let the elephant walk over them. Without going into details, the trust powers of late have shown a contemptuous spirit toward the Federation and have even given a few extra turns to the screws that bind them down. In retaliation the Federation took up the game of politics and is quite in the ascendancy with the London County Council, which is not, for one moment, afraid of the London managers. A Federation Committee lately called on the labor members of that body, and results were apparent last licensing day, when the Brixton Hippodrome's twice-nightly scheme got a rude swinging blow in the neck and the hall was licensed for only one show per night.

Stung to the quick at being baffled by Council and Federation, the "Syndicate" bosses sought to baffle in turn by a transposition game with the halls, the Hippodrome's two show bill and management going to the Empress, whose one show bill and managerial staff were shifted to the Hippodrome.

This little game of cross purposes called for a check move, and so to out-baffle this baffling the Federation members were simply told to stick to their original contracts.

When Monday night came ten to fifteen pickets worked both stage doors. As artists arrived in broughams, buses, cabs or by the ankle-bone stage, they were approached by the lookouts and informed that by appearing they would be acting

against the interests of the Federation. The "strike" worked out this way: Of the fifteen "turns" at the Hippodrome two-thirds refused to go on, while of ten turns at each house of the Empress six failed.

The smoke of battle seemed lifting, but the "Music Hall War," as the daily papers call it, is on once more. It makes one think of your White Rat strike of old, but stands unique in being no strike at all by the artists, who are merely contract insisters requiring that their dates be played as booked and not shifted or transposed. The strikers are Payne and Gibbons, who are not honoring the letter of their contracts, and whose happy thought scheme to trade and interchange Empress and Hippodrome shows was not practical in the working. This is London's first music hall lockout and the managers stand amazed. They had no idea artists were such wild animals and would jump and roar at the crack of their whips instead of proving docile.

A great legal war looms ahead, but there's not the least doubt the music hall crowd have Payne and Gibbons guessing and between the devil and the deep sea. Of course they can manage to give a show, but the contracts they don't honor must be settled, and so they must pay for the show they give as well as the show they don't give.

The County Council is backing the artists, as well as the powerful Brixton Labor Unions. At the seat of war the scene is very animated. Once more a line of pickets is flung along the approaches to the stage door, while the Labor Union has sandwichmen bearing placards telling people to keep away. They are also distributing handbills and hundreds of dodgers.

About midweek things quieted down a little, but the peace was something like the ominous calm that preludes an American thunderstorm. A great Sunday mass meeting was called for the Horns Assembly Room, Kennington Road, and about 600 artists assembled there. Many beautiful women were in the crowd and were quite as vindictive as the men. At intervals the applause would break out in tremendous volleys, coats, sticks and hats being thrown in the air so repeatedly that it looked like half a dozen professional jugglers were keeping them in motion.

Joe O'Gorman, chairman of the executive committee, said that since he became prominently identified with the Federation he had signed only two contracts, one of these being for South Africa, where your correspondent may add that he made a notable success. As a prominent Water

Rat, O'Gorman denied indignantly a statement in the Sunday "Referee" that the Water Rats intended to gnaw the Variety Artistes' Federation to pieces in the interest of the syndicates. He said: "This is the most malicious and artful falsehood that has ever been uttered (loud cheers) and I have been requested by a great number of the Water Rats to demand an apology for the statement."

The final decision was to keep on striking while the iron was hot and renew the lockout on the following Monday. The following resolution was carried with enthusiasm:

"Resolved, That this meeting unanimously endorses the action of the executive committee with regard to the Hippodrome and Empress, Brixton, and urges them to continue their efforts to obtain the eradication of the matinee clause, the new transference clause, the varying times clause and other objectionable clauses that do not constitute an equitable contract; the establishment of a board of arbitration and the extirpation of other existing conditions that are harassing and a hindrance to our trade or profession."

The strike got second wind December 10, and many, even substitutes engaged, were dissuaded from working. On the 11th, as a result of great swearing ability in various affidavits, injunctions against picketing and interference on the part of the executive committee were made permanent. This doesn't make so much difference, as the parading Labor Unionists, also the privates in the ranks, are not restrained. One day after the date of dispatching this news (December 13) there will be a big pow-wow, as the Indians call it, between Empress and Hippodrome "big chiefs" and the principal medicine men of the Federation. Of this later.

To nutshell the case for American readers, the Federation is opposed to further extension of the twice-nightly system, which limits their earning ability at hall to hall work and injures their reputations through rushed shows and cut acts. It is extra work without extra pay, and so with the matinees lately loaded on for good measure.

Among other things the Federation also opposes two clauses which upset hall to hall schedules and are furthermore worked in the interest of the barring clause. These crafty clauses are the ones which give permission to vary the hitherto unchangeable time sent by post-card to the artist, and the transference clause under which you can be shifted to any hall on the circuit.

That the contract insisters have the best of this game is one of the very swiftest deductions of logic. It is plain that the syndicate kings are the outlaws in this case, being really and truly the strikers. Though wealth now and then grinds artists beneath its golden heel there are certainly times when the artist gets his own back. In the present instance

Payne and Gibbons may dance, but will have to pay the fiddler.

When King Alexander could not untie the puzzling Gordian knot he cut it with his sword. Just now a similar move on the part of Gibbons is rumored, for the only way to get out of his complications and tangles, barring a compromise, is to close out the contracts of locked-out contract insisters by closing down the Hippodrome. He will probably do this next Saturday night unless some arrangement is reached at the conference tomorrow, and in that event the adjoining Empress will please the artists and London County Council by reverting to one show nightly. This, of course, would be a victory for the Federation, though not so full a victory as desired. The conference of to-morrow is looked forward to with the keenest interest.

In its hashed-up letter, "Latest on Broadway," the London Music Hall has this little knock purporting to come from New York:

"Variety, a smart outspoken vaudeville paper, needs a little instruction in English news. It has an article on the vaudeville situation in London from the point of view that George Dance and Barrasford are important factors therein." Now this statement is a blanket-blank falsification from start to finish. A reference to the original article shows that London was not once mentioned by your correspondent in regard to these two managers, though either might some day cut a great figure here, for aught I know.

As to Dance, he has owned twenty-four companies employing 900 artists, while his weekly disbursements have been \$30,000. Such a man is not altogether to be sneezed at. He is very clever from the intellectual viewpoint, being author of "The Chinese Honeymoon," from which he made \$35,000 or more in royalties.

As to Barrasford, he had the Moss Empires guessing pretty hard at one time, and though they made him do some guessing also he is still a factor. He has played many of the best acts in the world and paid some enormous salaries in his time. Should his sun ever rise on London in full splendor you would see this self-same paper "sneaking" round to solicit his advertising.

Tom Leamore has been divorced. "Barley" Armstrong, the Scotch comedian and manager of the Queens and New Gaiety, Glasgow, is taking proceedings in bankruptcy. La Belle Otero is not marrying a big proprietor of two cotton mills, as the press agents have it, but a traveller representing a large firm of Bradford spinners.

# LEO CARRILLO'S CARTOON OF THE WEEK



## HOSPITAL GETS "THE GIRL IN BLUE."

Reading, Pa., Dec. 21.

Millie DeLeon, "The Girl in Blue," who has been featuring a racy dancing specialty as a "strenghtener" in the Eastern Wheel burlesque shows, was a patient this week in the psychopathic department of a local hospital. She appeared 10, 11 and 12, but not the other three days of the week as advertised. A new feature of her act here was the distribution among the audience of small samples of whiskey attached to garters as an advertisement for the brand.

## WANT THE KENDALS.

The Keith Agency has offered Mr. and Mrs. Kendall forty weeks time for next season, the stage offering to be a condensed version of Sardou's masterpiece "A Scrap of Paper."

The Artois Brothers play their final American engagement at the Victoria Theatre week of January 7, departing immediately thereafter for Europe to fill Continental bookings.

## DOLLY THEOBOLD KILLS HERSELF.

Columbus, O., Dec. 21.

Dolly Theobold, soubrette with "McFadden's Flats," laying off here for the holidays, committed suicide early this week at the Star Hotel, where she was staying. It is said that jealousy was the cause. She was thirty years of age and the wife of Howard Powers, manager of the company.

## ALFRED REAFORD ATTEMPTS SUICIDE.

Philadelphia, Dec. 21.

Alfred Reaford, a former Keith stage carpenter, later an employee at Blaney's, attempted suicide this week here by cutting his throat with a jack knife. The knife was dull and Reaford was taken to the Hahnemann Hospital with an ugly wound. At last reports the surgeons despaired of saving his life. The cause of the attempt is said to have been despondency over the illness of Mrs. Reaford, who is seriously ill in a Philadelphia hospital.

## FISCHER BOOKING WITH SCHURZ.

Berlin, Germany, Dec. 13.

Clifford C. Fischer, who has been touring the Continent in search of novelties for American vaudeville, will shortly leave for New York with a number of contracts with acts for Thompson & Dundy's outdoor places of amusement and a list of foreign features to submit to the Williams-Hammerstein circuit. Mr. Fischer has formed an alliance with Paul Schurz, the European agent, which gives him access to the leading artists of the Old World.

## MISS BARRY WITH KEITH.

Katie Barry, the English comedienne, has received twenty-eight weeks of Keith time, to the discomfiture of the Boyle Agency and possibly a few managers. Mr. Boyle thought he had secured Miss Barry for Hammerstein's, but when the cloud rolled away Keith had sent in an offer of a long route which was accepted, and not through Boyle.

Miss Barry informed her former agent, though, that his interests would be personally taken care of by her.

## STOPS SENSATIONAL DANCE.

Berlin, Dec. 13.

The police at Sofia, Bulgaria, stopped the performance given by a "hypnotic dancer" known as "Lady Butterfly." The dance was too sensational, according to the authorities.

Commencing with a slow movement the woman gradually whirled until, as the program said, she was in a "state of ethereal hypnotism." When she reached that condition a terrific crash followed. Children and women, including some of the royal family who were present, shrieked, fainted and carried on generally. After the smoke cleared away a skeleton was dancing on the stage in the red shoes shortly before worn by the disappearing "Butterfly." One show only was allowed.

## FLO IRWIN ALONE.

Flo Irwin opens in Erie, Pa., on the 31st with a monologue. This will be Miss Irwin's first appearance on the stage since she was seen with Walter Hawley. Since she has been seriously ill, but is now entirely recovered.

**RANG CURTAIN DOWN ON ACT.**

At Proctor's Newark theatre last Monday evening the curtain was rung down on Howard and Bland at the expiration of twenty-four and one-half minutes, before they had finished their sketch "The Stage Manager."

Mr. Howard came before the curtain immediately afterward, and in a speech informed the audience that in all his twenty years and over of stage experience a like occurrence had never happened to him. He had the sympathy of the audience, which knew no more than the facts, and Carson and Willard, who followed Howard and Bland, were unable to proceed with their act owing to the demands of the audience for the "closed in" number.

Howard and Bland left the bill for the week, Una Clayton and company with "What's in a Name" replacing them.

The curtain was dropped on the Howard and Bland act by order of F. F. Proctor. When the act played the Fifth Avenue Theatre it ran thirty-two minutes, and Mr. Proctor, after watching it from the front, ordered that it be cut to twenty. When the Newark engagement opened instructions were sent over to the stage manager that Howard and Bland should not be allowed over that length of time. On Monday afternoon it ran twenty-eight minutes, which was reported to Mr. Proctor. He instructed the Newark stage manager that if the act ran over twenty minutes at the night show it should be closed in. At the end of twenty-four and one-half minutes at the night performance the drop fell and the team feels indignant over the treatment.

Walters and Prouty, the Hebrew dialect comedians, were hurriedly summoned to fill in the gap, but upon their arrival at the theatre were informed that they were too late.

**POLI BUYS HARTFORD HOUSE.**

Hartford, Conn., Dec. 21.

S. Z. Poli this week became owner of the Main Street Theatre, which he has been operating for three years under a lease. The purchase price was \$39,000. The property formerly belonged to the Majestic Hall Corporation. The rental of the house to Mr. Poli was not profitable to the owners. The settlement of two estates which held equity in the property made the sale further desirable.

Mr. Poli announces that he has in mind extensive improvements in the establishment, including perhaps the addition of a gallery.

**ANOTHER HOPE FOR VAUDEVILLE.**

Hope Latham, who has been playing with John Drew in "His House in Order," which has been at the Empire Theatre all season, is soon to enter vaudeville in a one-act comedy entitled "The New French Governess."

Miss Latham thinks so well of it that she is willing to make the leap, but insists upon a satisfactory route being mapped out before she will leave the Drew piece. This will not be Miss Latham's initial appearance in the vaudvilles. Several years ago she played in the Western houses.

Jack Levy, the agent, is arranging the vaudeville time for Thomas Q. Seabrooke.

**BESSIE WYNN BOOKS HERSELF.**

It is understood that Bessie Wynn has received a long time contract through the Keith office, booked by herself, although she almost had an agent.

Miss Wynn's ability to handle her own business matters saved her a large amount in commissions which would probably have gone to one William L. Lykens, an agent with an eagle glance ready for all vaudvile propositions with a financial value to the booking intermediary.

Mr. Lykens wrote Miss Wynn offering her time which he intended placing on the Keith circuit. He mailed the letter and strolled down to the Keith office to arrange the preliminaries. It is not a long walk and Mr. Lykens filled Broadway with the smoke from his Perfecto while he leisurely travelled the route.

As he was leaving the Keith quarters Lykens noticed a young woman diligently studying a mass of papers before her.

"Who is that pretty girl?" casually inquired Mr. Lykens of a Keith office man. "Oh, she?" answered the Keith representative. "That's Bessie Wynn, singing for forty weeks," and Mr. Lykens is now on the third lead pencil estimating his loss.

**WON'T CHANGE BURLESQUE HOUSE.**

Toledo, Dec. 21.

The plan of the Eastern Wheel people to shift their shows from Hurtig & Seaman's Empire to the Arcade in this city has been abandoned. Jules Hurtig is reported to have announced that the Empire would be given over to the Klaw & Erlanger attractions, but this was denied by Mr. Erlanger in a conversation over the long distance telephone with Mr. Boddy, general manager of the Valentine circuit in Columbus.

Mr. Erlanger informed Boddy that there would be no K. & E. attractions in Toledo until the new house in course of erection by W. S. Ketcham, of the Valentine circuit, is opened. The Eastern Wheel shows are still playing the Empire and will continue to do so.

**MANAGER DECAMPS.**

Marion, Ind., Dec. 21.

Following the closing of the Bell Family Theatre here Mr. Bell, the promoter of the venture, departed leaving unpaid debts to the amount of \$400 or \$500.

With the Western Wheel shows playing the Grand Theatre and the Central Vaudeville Managers' Association booking vaudeville in the Crystal Theatre the Bell Family venture was doomed to failure.

**MORE VAUDEVILLE AT CONEY.**

Commencing with the opening of the next summer season the Prospect Hotel on Surf avenue, Coney Island, will give a vaudeville performance, conducted on the style of Henderson's, farther down the same street.

Morris Goldberg will be the manager of the resort. Al Sutherland and Chas. Eschert will attend to the bookings.

**A CHRISTIAN SCIENCE SINGER.**

Edith Murray, who claims to have recovered her voice "Providentially," attributing the miracle to Christian Science, will display her newly found vocal powers in vaudeville under the tutelage of Jules Ruby.

**MAUDE EDWARDS GOING HOME.**

The English female ventriloquist, Maude Edwards, is slated to return to her native land next week. Miss Edwards has not met with success over her and has been a subject of debate in the councils of the Variety Artists' Federation of England, the official organ for the society, "The Performer," having printed a report about her trouble with bookings on this side.

The facts in the matter as they are learned are these: Miss Edwards was booked over here through the Morris office to open on February 18. She arrived earlier with her brother Tom Edwards, also a ventriloquist and booked to play on the Keith circuit, which he is now doing.

Miss Edwards upon arriving demanded time of the Morris office. She was placed at Sheedy's in Fall River; afterward given a week at Keeney's in Brooklyn, with another at Hammerstein's in New York, since when she has not been heard from.

This time the Morris office says was received through the insistence of her brother, who was very active in her behalf. A further offer was made the Englishwoman by Morris, based upon certain figures which she declined to consider.

Having no obligations to fulfill before the contracted time, no further attention was given Miss Edwards, who, unable to secure engagements elsewhere, has decided to return. Whether she will come back to play her original contract is not known.

**"MINDREADERS" PUZZLED.**

"The Phays," composed of Louis M. Granat, Chauncey Herbert and Mlle. Gertrude, would like to visit England to expose the Fays (John T. and Eva), who are now over there prepared to transmit any kind of a thought.

The public benefactors who have done so much good for the public on the Keith circuit where John T. and Eva have not played are restless under the belief that old-fashioned England is being "kidded" by the full-bearded faker and his wife, so have consulted the foreign agents. Owing to a mix-up in the signals the "straight" man is unable to catch the wigwagging of the answer, but the "caper" is in the crowd somewhere, and the first time an English manager gives a think Louis M. Granat, Chauncey Herbert and Mlle. Gertrude, more "popularly" known on the Keith circuit as "The Phays," will receive a direct transmission by cable and again expose the fallacy of expecting that a "copy" act will have a long life.

**JAMAICA BAD FOR BUSINESS.**

Wormwood's Dog and Monkey Circus, which left these smiling shores recently bound for a winter tour of the West Indian Islands, returned a few days ago, having played one consecutive week in the thriving metropolis of Kingston, Jamaica. Business was bad, and the outlook gave little promise of improvement.

**VAUDEVILLE IN NEW THEATRE.**

When the Holland Theatre at 110th street and Broadway opens in February Sunday vaudeville concerts will be given, booked through the office of Myers & Keller.

**PANIC IN CIRCUS.**

A terrible panic followed the reappearance of Peters, the wild animal tamer, at the Circus Busch in Berlin, Germany, after his recent accident when the animals attacked him.

The authorities for years have attempted to suppress wild animal exhibitions in Germany, but Herr Seeth through the influence of Herr Shuman (director of another circus) set up such a strenuous legal fight that a decision was finally rendered allowing performances to be given.

This latest outbreak, however, it is expected will place an effectual stop to it. Peters was badly bitten by a large lion some time ago, and upon re-entering the cage with his arm in a sling among the lions and tigers, trouble was feared.

It was not long in coming. The giant lion who had caused the injury before refused to obey the trainer. He remained on his seat in a crouching position, and one of the assistants, losing his head, threw with all his strength a heavy stool at the lion, striking him in the face.

Immediately pandemonium prevailed. The entire crowd of assistants with Peters sought safety in flight, as the tigers stealthily crawled up, snarling and showing their teeth. From the outside of the cages men attempted to lasso the infuriated beasts and strangle them. Other animals by this time, however, had jumped upon the giant lion, who was chained for safety, mangling him fearfully.

A terrible panic was going on meanwhile in the circus enclosure among the auditors. Shouts and cries filled the arena, and "Stop this"; "Enough" were heard above the bedlam.

The extreme danger point was avoided through the enlistment of many more assistants, and the beasts were at last subdued by being forced into their separate cages.

The tension was high in the audience, but no serious injuries resulted, either to the trainers or the patrons.

**SUBSCRIPTIONS FOR TOM BROWNE.**

The theatrical fraternity, supplemented by their friends, are responding nobly to the appeal made for subscriptions for the proper comfort of Tom Browne, the whistler, who is in the Yonkers Hospital suffering from tuberculosis. Harry Mock, superintendent of Hammerstein's Victoria Theatre, is in charge of the subscription list.

**PAULINE HALL ALONE.**

Pauline Hall and the Savoy Quartet, which was to have been a feature of her new act, have parted company. The boys are going back to their singing specialty, while Miss Hall, following her late employer's (Tom Seabrooke) example, will return to vaudeville by herself.

**BECK GOING TO EUROPE.**

On January 13 Martin Beck, general manager for the Orpheum circuit, expects to sail for Europe on his annual pilgrimage for novelties. Mr. Beck will remain away about three months.

William Morris is giving away souvenirs as a Yuletide remembrance.

**400 STAGE TOTS IN A GROUP.**

To-morrow (Sunday) at Pastor's Theatre will assemble four hundred children, from six months to thirteen years of age, each with a stage experience, though only "brought on" for a moment.

It is the stage children's annual festival, and an interesting event in theatre-dom. Harry S. Sanderson, of Pastor's, has the burden of the multitudinous details, both relating to the gifts, the distribution and the management of the concert.

The entertainment will take place in the theatre proper commencing at 8 P.M. Only stage children will take part and there will be fourteen numbers, employing about thirty youngsters. Afterward upstairs in Tammany Hall the presentation of the presents will take place, with an inviting luncheon to follow.

The children are allowed to forward requests for what they wish as a present and the applications cover a wide range. The public's conclusion that the children of the stage are a frivolous lot is entirely dissipated by the number applying for toys. Of the four hundred twelve only ask for infantile objects of amusement.

In former years it has not been unusual for at least two hundred children to ask for shoes. The general prosperity of the theatrical profession might be gathered from the fact that only one set of footwear is on the list this year.

Gertrude Williams, age twelve, asks for a "family Bible." Miss Williams will have her desire gratified. Fifteen children ask for velocipedes; twenty-nine for sets of furs; forty want watches; seven will be satisfied with roller skates; two athletic youths have their minds on foot-balls; five think "Teddy" bears the proper Christmas gift; nine have a love for jewelry, while Frank Colby pleads for a full assortment of school books.

Elvira Durgin is particular in her request. She says "Please give me a set of clothes for my doll, twenty-five inches long, with fifteen inches waist and fifteen inches bust."

Several of the children seek standard works of fiction. Nellie, Lillian and Clifford Claire, all of one family, placed a commission for the volumes of Alexander Dumas, Victor Hugo and Browning, respectively; Clifford McCahill's favorite author is Longfellow; Augusta Sherwell asks for Shakespeare and Stephen Davis is an admirer of Dumas.

The children forward their choice to Mrs. E. L. Fernandez, who informs Mr. Sanderson. The undertaking is a painstaking, nerve-racking duty, but Mr. Sanderson's efficient management for several years past never fails to result in an orderly and general evening of enjoyment out of the general chaos ready to be hurled at the promoters of the one evening of enjoyment devoted to the children of the stage yearly.

**R. A. ROBERTS' NEW ACT.**

London, Dec. 13.

A new protean act will be produced by R. A. Roberts on Monday, December 17, at the Palace. It is called "Ringing the Changes."

Blanche Ring might have entertained a vaudeville offer had not a five years contract with the Shuberts interfered.

**SUNDAY SHOWS STILL DISTURBING.**

The question of Sunday performances in the local theatres still has a disturbing effect upon the managers. From day to day they say it is not known what may be given the following Sunday, and while the rumors are thick in confirmation of the story Variety first printed regarding the official disposition of the matter, the manager wants to be fully assured before any chance will be taken.

The attitude of the three theatres conducted by Sullivan & Kraus is pointed to through the connection of "Big Tim" Sullivan, of the firm, with local politics. The firm's houses are running in much the same manner as any other.

The formal reopening of the New York Theatre on December 30 is accepted by many who trace the intimate knowledge of the future proceedings Klaw & Erlanger, the managers of that house, are likely to have as proof conclusive that police interference will have ended for some time by that date.

**"HIPS" WANT CURZON SISTERS.**

The Hippodromes located in New York and Paris are in danger of conflict through the aerial act of the Curzon Sisters, now appearing in the New York establishment.

Frank Bostock, of the Paris Hippodrome, holds the act under contract to appear at his place during March next.

Max C. Anderson, of the New York resort, insists that the sisters remain where they now are, and has informed the Marinelli agency that he will not consent to the act keeping the Paris engagement.

Whether Marinelli will be able to pacify both managers remains to be seen.

**ENGLISH "GIRL ACT."**

"In Vacation Time" is one-half the title of a new act to be presented around here shortly, possibly on Monday, for the first time, at one of the Keith-Proctor houses by the "Eight English Summer Girls," which is the balance of the description. Both together fairly well tell the story of the offering.

It is under the direction of Myers & Keller and the act will be staged by F. D. Thomas, an American, who, the agents say, will oblige other producers over here of "girl acts" to look to their laurels shortly in this line.

**MILWAUKEE'S HIPPODROME OPENING.**

Milwaukee, Dec. 21.

It is announced that the New Hippodrome at Wells and Eighth streets here will be ready for its opening December 28. Ellery's Band will be the first attraction, followed by two weeks of "circus vaudeville," as the management announces it. Ellery's Band will return after that for an indefinite engagement.

**CIRCUS STRANDED.**

J. S. Wolfgang, the animal trainer, from the vague locality of Lake City, Fla., where the Reed Elks Circus is reported to be stranded, complains that, although he was engaged for eight weeks and worked three, he received pay for only one week. The reason of the show's collapse, it is alleged, is poor management. It is said Mr. Reed's share of the week's receipts was below \$150.

**BERLIN NOTES.**

By "LOOKOUT."

Berlin, Dec. 10.

The "Dom" performances in Berlin are in full swing. For the first time in the history of variety these are held outside of Hamburg. That does not mean that Hamburg is without its "Dom" this year. On the contrary, it began as usual on Dec. 2. But the objects of the two "Doms" are of an entirely different character. While the Hamburg Dom, which is something like a county fair, tends to fill the pockets of managers (which can not be likewise said of the artists), the Berlin Dom was arranged by the International Artists' Lodge to give artists the opportunity of showing their new acts to managers and agents for the purpose of obtaining engagements.

For several years the conditions prevailing at the Hamburg Dom have become almost unbearable for the artist, who, anxious to show his new turn, is willing to work for a salary one is obliged to take under a magnifying glass to see at all. In some instances he will even work for nothing. Anybody who has a hall—a stage is soon erected—will give vaudeville shows and run in opposition to the permanent theatres in Hamburg, offering the public a bill of thirty and more turns. As artists are cheap it doesn't matter whether there are a few more or less. Their turns are run through in a hurry on a small and unfit stage and the impression they make in consequence is not one to assure future success.

The association mentioned above has rented two theatres in Berlin, where they are giving trial shows during this month, rightly believing that directors and agents, who pass through Berlin on their way to and from Hamburg, will not miss the opportunity of taking a look at new acts shown here. The artists engaged receive a per cent of the takings; accordingly the material success of the venture depends on the good impression they make.

Although it is to be hoped that they will have adequate compensation, the main object is to enable them to secure acceptable contracts. The performances in Berlin have already affected the Hamburg Dom, where the salaries this year are considerably better than those paid heretofore.

The vaudeville conditions in Russia at the present time are so scandalous, especially for female artists, that the necessity of breaking the almost despotic power of the so-called "regisseurs" has become imperative. Through articles relating to these conditions being published in Russian in "Das Programm" the attention of several influential persons has been aroused and further action may be expected.

The moves of the American Vaudeville "Trusts" are being watched with great interest on this side. But in case the combines intend using their power to cut

salaries the foreign artists are ready for them. The measures they intend taking can not be explained here, but managers can be advised not to drive things too far.

The opening of the Thalia Theatre, Elberfeld, which was planned for December 1, will not take place till the 12th. The manager of this establishment is Martin Stein, the former well-known impresario, from Hamburg. His contracts contain the "barring clause," barring the artist engaged from appearing at any other theatre within a radius of fifty miles from the date of the contract until one year after the engagement has been played. The same paragraph can be found in the contracts of the Hansa Theatre, Hamburg, and the Apollo Theatre, Dusseldorf.

The Walhalla Theatre, Berlin, causes its owners a lot of trouble. It is a large, beautiful house, but is situated in the northern part of Berlin, a locality not inhabited by very well-to-do people. All kinds of shows have been given at this theatre, variety performances have made room for operas and operettas, but every time the venture resulted in a loss. September 1 Mr. Saltmacher, of the Orpheum, Graz, took the theatre in hand without knowledge of its unfavorable locality or the difficulty in making the place pay. He soon discovered that he had an elephant on his hands. In his trouble he applied to the I. A. L., which arrived at some arrangement with its members and the other artists engaged at the Walhalla and their contracts, which Manager Saltmacher was not able to let them play. If it had not been for this Mr. Saltmacher would have been bankrupt inside of two weeks. On December 1 the establishment was taken over by the Metropole Theatre Co., Ltd., Berlin, with Mr. Saltmacher retaining the post of acting manager.

Circus Busch and Circus Schumann, Berlin, are now both open and running in close competition. Each manager is on the lookout for the attractions at the opposition house in order to engage similar features. The hits of the bill at both houses are trained wild animals, Trainer Peters performing at Circus Busch and Henricksen at Circus Schumann. A few weeks ago Peters was attacked by his tigers and seriously injured. No doubt Schumann was jealous of the new sensation afforded Busch, but it seems that fate took pity on him, for lo! last week Henricksen was the victim of an attack by an infuriated tiger. Peters is now nearly recovered and the Circus is packed nightly by people anxious to see and admire the brave man.

A troupe of six Moqui Indians is having great success at Circus Schumann just now. The programs state that a special permit had to be obtained from President Roosevelt to bring them over here. We did not know that an Indian had to ask the President every time he wanted to make a pleasure trip. But perhaps they did so in this case to make a better advertisement for Mr. Schumann.

**SELIGMAN AND HARCOURT APART.**

Minnie Seligman, who lately appeared with William Harcourt in a vaudeville sketch called "The Dakota Widow," is no longer in the sketch or playing with Mr. Harcourt.

Miss Seligman found she was billed and booked in the West by her individual lonesomeness, and straightaway left to fill the engagements without formal notification to Mr. Harcourt or the "Widow."

It is not known when Miss Seligman was to have opened on the Orpheum circuit, the original contracts which called for December having been destroyed. If new ones were entered into the arrangement was made through the Orpheum's Chicago office.

Mr. Harcourt and his wife, Alice Fischer, last with "Coming Thro' the Rye," will play vaudeville in a repertoire of sketches, including the "Widow" and a new playlet by Will M. Cressy. This will be Miss Fischer's debut in the continuous. The combination will open on the Keith circuit January 12, having been booked by William L. Lykens.

**RECOVERED JUDGMENT AGAINST MYERS.**

Henry Myers cancelled Sydney Deane in "Christmas on the Island" three or four days prior to a date he had at the Doric Theatre, Yonkers. Deane promptly attached, and in order to contest the suit Myers furnished a bond signed by Louis Pincus and Louis Wesley.

Deane received a decision in his favor and Pincus and Wesley were called upon to pay the judgment. Then ensued a concerted howl of agony from the team of bondsmen that could be heard for quite a distance.

A compromise was finally arranged by which Myers sent a check to Deane's lawyer covering all expenses of the suit.

**ANOTHER EARL WITH "JOHNNIES."**

"The Johnnies," formerly a background for Virginia Earl, will not be abandoned by the Earl family. Maud, a sister of Virginia, providing a release can be obtained from Charles Dillingham, the legitimate manager, to whom she is under contract, will take the act out again in vaudeville. Miss Earl first came under the public's observation glass last summer on the Madison Square Roof in "Mam'zelle Champagne."

**EIGHT WEEKS STOCK FOR CLARKE.**

An arrangement is about completed whereby Harry Corson Clarke and his wife, Margaret Dale Owen, will play "leads" in Tim Frawley's stock company at the Lyceum Theatre, Minneapolis, commencing in the spring.

Mr. Frawley has been anxious to secure Mr. Clarke and Miss Owen for his company, but their joint vaudeville engagements prevented an acceptance at an early date and the spring contract was finally agreed upon.

Lawrence Diamond, a tenor soloist for many years with minstrel troupes, died at Newcastle, Pa., last Saturday. Mr. Diamond was forty-two years of age at his death.

Trixie Friganza has been booked for seven months over the Keith time.

**NEW ONE FOR KANSAS CITY.**

Chicago, Dec. 21.

It is reported here that the Heim Brewing Co., of Kansas City, has decided to build a theatre in that city for vaudeville, having secured a site near the Majestic.

Arthur Fabish, of the Chicago office of William Morris, was in Kansas City a few weeks ago talking the matter over with the brewery people.

**BELLE DAVIS COMING BACK.**

After an absence of several years in Europe Belle Davis and her "picks" will return here about April for another visit to American vaudeville.

Miss Davis was the first native act booked by Jenie Jacobs for the other side. While watching her performance on the New York Roof one summer a long time ago Miss Jacobs, who has since become a widely known London agent, decided the act was suitable for foreign consumption and booked it. Miss Davis has since found all her time occupied by foreign engagements.

**GOOD JOB FOR OLD MAID.**

Maurice Boom is thinking of changing his sign to "Matrimonial Agency." Within the last two months he has lost two stenographers, the typists retiring from his service to get married. Now Elizabeth Lynn, the present incumbent of the job, has announced that she will quit the Boom office to-night to become Mrs. Somebodyother. The next stenographer Boom takes in he declares will be compelled to show a marriage certificate.

**"THE GEORGE FULLER GOLDEN JOURNAL."**

George Fuller Golden will issue early next month a magazine to be called "The George Fuller Golden Journal," which will be published twelve times a year, single copies ten cents and subscriptions one dollar. It will contain Golden's conversations and essays on life, supplemented with scraps from the leading magazines of the country. Mary M. Fuller is the New York representative.

**TRYING SUNDAY'S SHOWS.**

Kalamazoo, Mich., Dec. 21.

Sacred Sunday concerts by Fisher's World's Fair orchestra have been placed in the Bijou Theatre here by Manager Crull with view to ascertaining whether such a policy would be profitable. If the experiment gives any promise of success Sunday night shows will be introduced as a permanency in this puritanical town.

**INNES' SOPRANO IN WAITING.**

When the bell rings for a start to be made on the vaudeville track Emma Partridge, formerly soprano soloist with Innes' Band, will be on the mark ready for it. William L. Lykens, the agent, will have hold of the reins.

**FOUR IN OMAHA.**

Omaha, Dec. 21.

A new house opened here Monday, December 17, known as the Jewel Theatre, giving vaudeville, illustrated songs and pictures. This makes the fourth vaudeville house in the city.

**CIRCUS NEWS.**

The coming season will probably witness the biggest fight in the history of the circus world, with Barnum & Bailey and the Buffalo Bill shows on one side and the Ringling Brothers' Circus, augmented by their acquisitions, the Forepaugh and Hagenbeck shows, on the other. So bitter is the contest for supremacy that the Ringlings are moving everything to secure the services of "Toddy" Hamilton, one of the pillars of the Barnum & Bailey outfit.

This more than ordinary feeling of bitterness is caused by the present Barnum & Bailey management refusing to take territory in rotation as has heretofore been the custom. In the past there has been a so-called "gentlemen's agreement" by which it was understood that when Barnum & Bailey and Buffalo Bill went West the Ringlings travelled East, reversing the plan yearly. This coming summer the Barnum & Bailey management desires to become a free lance.

All of the tent shows will suffer from a dearth of novelties next season. For the past six months agents have been scouring Europe in an effort to secure new features of the so-called "dangerous" variety. The search has thus far failed to unearth anything new of a startling electrical or other mechanical nature. There has been no invention of a sensational kind since the "Dip of Death," unless it be the running over of a man by an automobile, and the edge has been taken off this feature for America by the appearance of Marino at Hammerstein's Theatre in New York.

This perplexing condition was bound to manifest itself. It has been foreseen for some years, and while the end may not be reached this season, that time will come for ultra-sensational features. The Barnum show inaugurated the era of "death-defying" spectacles, and the public has grown to expect some such feature with the big show. It must be given, but must first be had, and human ingenuity is being tested to capacity to devise a satisfying act for the spectators' morbid appetite. That has been whetted season by season until the ultimatum will probably be that an ambulance be called at each performance. With the large circuses in active competition this craving for the realistic in hazardous feats may even go so far as to carry a large life insurance for the performer who will have the hardihood to attempt what the management lays out.

In one quarter, however, it is expected that the new Cole regime will encounter a snag of huge proportions, namely, the replacing of the draft horses by autos. Circus lots, particularly in wet weather, are notoriously muddy and no automatic wagon has yet been devised that can drag a wagon that has sunk to its hub in mud. On the street parade question, however, Mr. Cole is firm in his convictions. He believes they are essential to draw country folks from the surrounding towns.

The modern kaleidoscopic circus, designed to fill the eye and impress the spectators with the enormity of the tent

offering, will next season give way to the old-fashioned ring presentations, with nothing between the circles to detract from the big features themselves.

The Ferraris, a dancing act, have been booked for a circus in Cuba to open in January. They have been waiting since December 6 for their fares and advance money promised, but thus far without receiving anything tangible.

The Barnum & Bailey show opens at the Madison Square Garden in March. For the first time in several years the Buffalo Bill aggregation will also play in that commodious amphitheatre the coming spring, following the Barnum show and remaining two weeks. Johnny Baker, the ex-sharpshooter who managed the "Bill" troupe last season, is expected to have the managerial position during the coming tour.

By a deal just concluded in Minneapolis M. W. Savage, the millionaire owner of the International Stock Food Company of that city, becomes the proprietor of the two Gentry Brothers' dog and pony circuses and has placed "Ike" C. Speers, manager of the Odeon Theatre, Marshalltown, Ia., in charge of their tours as general manager. Savage's acquisition of the property in which the Gentrys have accumulated over a million dollars is purely as an investment. He will have no hand in the management further than to draw down possible profits. Speers carried the deal through.

Barnum & Bailey will restore their street parades, which were recently cut out. They will be given next summer more elaborately than ever, all cages being mounted on auto trucks.

When W. W. Cole assumed charge this was the first thing he insisted upon. The coming of Mr. Cole into the field will, it is expected, revolutionize the business conduct of the Barnum & Bailey shows. He is making strenuous efforts to restore peace and harmony in the internal direction of the working force. Joseph T. McCaddon, who is the brother of Mrs. James A. Bailey, representing her interests (said to be more than one-half the B. & B. stock), is declared to have been altogether too antagonistic to those with whom he was associated.

It seems to be generally understood that Thompson & Dundy and the Kinglings have formed themselves into a general corporation, pooling issues.

B. E. Wallace is desirous of retiring from business. William Franklin, general manager for the Wallace shows, in conjunction with Mr. Talbot, endeavored to form a company to take over the business, but nothing tangible has appeared from that quarter and unless it does very soon Wallace will once more take to the road, for another season at least.

John Robinson's circus is making active preparations for the eighty-fifth season, opening as usual in Cincinnati in the spring. It will be under the direction of John Robinson, 3d, nephew of the present John Robinson.

**DROP CASE AGAINST BUSHEA.**

Efforts on the part of the booking agents who placed acts with the Travelling Indoor Circus to enforce the payment of salaries to the performers who took part in the entertainment recently at the Second Battalion Armory, Albany, have been given up for the present. It is said Harold Bushea, the manager of the enterprise, who is alleged to have moved out of town without settling the salary list, has been located in Cleveland.

An attorney representing James J. Armstrong, the New York Vaudeville Contracting Company and Albert Sutherland, the agents who placed the acts with Bushea's show, was in Albany several days seeking to have the Battalion people take the initiative in bringing Bushea to terms. The military men, however, refused to move in the matter.

**T. NELSON DOWNS A MANAGER.**

Marshalltown, Ia., Dec. 21.

T. Nelson Downs, professionally known as "the king of coins," yesterday bought the Bijou Theatre here from M. Tarlton and will run it as a vaudeville house commencing Christmas week. His booking arrangements are unknown. He will manage it personally for a while. Downs will feature himself in his card and coin manipulating act on the opening bill. Associated with him is E. H. Martin, a wealthy telephone man of Webster City, Ia.

**SETTLE COMMISSION CONTROVERSY.**

The controversy over the commissions of the Mrs. Langtry engagement raging for the past few weeks between the booking offices of William Morris and H. B. Marinelli seems to be on a fair way toward settlement. William Grossman, of House, Vorhaus & Grossman, the attorneys for Marinelli in the matter, called at the Morris office on Thursday and amicably arranged terms of settlement while there.

**EDNA AUG MAKES HIT.**

Paris, Dec. 17.

Edna Aug, the American comedienne, made one of the solid hits in the Revue at the Folies Bergere on Saturday night last when it opened. La Sylphe and Dancrey, both dancers, were the others to meet substantial success. Revue fairly liked.

**KATE ELINORE NOT ENGAGED.**

Pittsburg, Dec. 21.

Kate Elinore, of the Elinore Sisters, playing at the Grand Opera House this week, denies that she is engaged to Al Raymond, of Raymond and Caverly. Miss Elinor further says that whoever spread the report was very much misinformed.

**BUSINESS GOOD IN CANADA.**

Canadians in Hamilton (Ontario), Canada, are patronizing vaudeville liberally this season, according to Manager J. G. Appleton of the Savoy Theatre in that city.

"Of course," Mr. Appleton said, "we have the only vaudeville theatre in town, enjoying a monopoly of the patronage, but we do not take advantage of that fact, and our efforts have borne fruit far beyond expectations."

The "Four Singing Lillies" open at the Auditorium, Lynn, Mass., on Monday, for their first performance.

**THREATEN TO ENJOIN.**

Chas. E. Taylor, manager of the "Parian Belles," playing this week at Duluth, Mich., has been informed by Leon Laski, attorney for Weber & Kush, that he will be enjoined from further producing "The Girl in the Pink Mask" if the same is not discontinued.

It is now an olio act of Mr. Taylor's show, and Weber & Rush allege the title is an infringement upon that of "The Girl in the Red Mask," which they purchased from Mark A. Luescher and Louis F. Werba.

Provided an injunction is applied for this week in Duluth or next week at Kansas City, where the "Belles" are billed to play, a damage suit will also be brought, which will include F. W. Stair, the Western Wheel manager of Toronto, Canada, who is Taylor's partner in the road show.

**EDWARDS' SONGS IN PRODUCTIONS.**

Three Broadway productions are featuring musical numbers composed by Gus Edwards and published by the Gus Edwards' Music Publishing Company.

In "The Parisian Model," Anna Held's show at the Broadway Theatre, Miss Held is greatly dependent upon "I Just Can't Make My Eyes Behave," an Edwards piece, besides "I'd Like to See a Little More of You" and "I Love You, Ma Cherie," also sung in the same play. At Lew Fields' Herald Square Theatre "When Tommy Atkins Marries Dollie Gray" is sung at each performance, and in "The Blue Moon" at the Casino, "Don't You Think It's Time to Marry?" has proven one of the song hits.

**TREASURE ABSCONDS.**

Elkhart, Ind., Dec. 21.

Taking all the currency in sight with him, L. Ray Richmond, manager of Ammons & Dubois' Crystal Theatre at Goshen, departed on Saturday last. He had been there a few weeks only, but was a dashing figure on the main street and had the female end of Goshen palpitating. A young woman supposed to have been "Mrs. Richmond" left town at the same time.

**CALLAHAN'S COMEDY DRAMA.**

Jas. Callahan, now in vaudeville with Jenny St. George in "The Old Neighborhood," the sketch which formerly carried the now separated firm of Callahan and Mack, is having a comedy drama written for a starring tour next season, in which he will be assisted by his present partner, Miss St. George, a harpist of repute. D. L. Hart is writing the piece.

**COLUMBUS OPENS MONDAY.**

Columbus, O., Dec. 21.

The Keith theatre here will open Christmas Eve. The week's bill will be composed of Searle and Violet Allen, World and Kingston, the Willis Family, Cliff Gordon, the Four Melvins, Meehan's dogs and Swan and Bambard.

**\$15,000 YEARLY FOR OLYMPIC.**

Cincinnati, Dec. 21.

Through the filing of the lease of the Olympic Theatre to the Forepaugh Amusement Company, Anderson & Ziegler, the lessees, will receive \$15,000 yearly rental, payable at the rate of \$416.10 weekly.

**SUMMER PARKS**

Construction work is now well under way on the new amusement park located at the southwest corner of Fifty-second and Halsted streets, on the site of Oswald's Grove. It will be named after the famous Coney Island resort, "Luna Park," and will extend two and one-half acres west of the grove, comprising in all ten acres, thus making it one of the largest amusement parks in Chicago. The park is owned and will be conducted by a number of men of Chicago and New York City who have formed a corporation with L. R. Lauterstein as president, S. Milton Eichberg vice president, James M. Kuh secretary and Lew Myers treasurer. Mr. Lauterstein is also general manager and has an office on the park grounds, Fifty-second and Halsted streets. No stock will be for sale. Before the articles of incorporation were returned from the State to Mr. Lauterstein, president, the officers had closed over \$100,000 worth of concessions and at the present time almost the entire space is leased. The resort will be a strictly five-cent park and no more will be charged for any attraction. Its natural beauty will be preserved, as Oswald's Grove boasts of many large and beautiful shade trees. Many new and novel devices, several of which have never before been operated in any park, will characterize Luna Park and its attractions will comprise an electric theatre, "azzle dazzle," coaster, figure eight, midway, consisting of all games, foolish factory, shooting Niagara, miniature railway, aerial tramway, merry-go-round, penny arcade, casino and restaurant, gypsy camps, "plantation show," roller skating rink, "Kest Room," bowling alleys, "flying airship" and a ballroom with a \$15,000 floor in charge of Sol Fichtenberg, at present connected with the "White City." The amount to be expended on the construction of Luna Park will be about \$500,000 and the park board will cater to society and lodge picnics. The main entrance to the grounds will be at Halsted and Fifty-second streets and the general offices will be erected on the grounds.

A. P. Gilespie and President Frederick Ingorsoll of the Ingorsoll Company of Pittsburg, Pa., closed a contract with Mrs. Wallace Birch whereby they lease for a term of years the property known as Monarch Park, Cincinnati. Earsshaw & Punshon, engineers, are now making the necessary surveys and work on the improvements will commence within the next thirty days. The new resort will be known as "Luna Park," and will be run in connection with other parks operated by the Ingorsoll Company. A number of local capitalists have taken stock in the new company, which will shortly be organized with a capital of \$500,000, nearly all of which will be expended in making improvements. Mr. Ingorsoll said in Cincinnati this week: "We will give Cincinnati a family resort which will be a pride to its citizens and resemble as much as possible Willow Grove Park in Philadelphia. The ground is peculiarly adapted to such purposes, having a large lake and plenty of forest trees. Especial attention will be paid to landscape gardening. A

race track, tennis court, baseball field and children's playground will be special features." The amusement features will include a vaudeville theatre and other latest open-air attractions. All buildings will be lighted by electricity, patterning after Luna Park, New York. Arrangements have all been completed for ample street car facilities.

Following the successful opening of the State Fair at Tampa, Fla., F. M. Barnes, of the Barnes Western Theatrical Exchange in Chicago, and T. J. L. Brown, president of the Florida State Fair Association, entered into a contract whereby the Western concern will supply attractions for the Great Panama Canal Exposition, an amusement and exposition event which it is promised will rival anything the South has ever seen. Mr. Barnes will also have in charge the general work of preparation for the big venture which is to be thrown open in January, 1908, to run three months. It is to celebrate the beginning of work on the Panama transisthmian canal.

Some drastic changes are being made in the policy of the park offerings for the coming summer. The tendency for next season is to cut out the big circus acts and put the money heretofore spent in this class of attraction in the engagement of brass bands of reputation and augmented by soloists of renown. The park directors have come to the decision that that one big circus act costing say \$500 a week and having no drawing power could readily be dispensed with and that that amount added to a brass band and a vocalist would go much farther toward attracting a "free show" clientele.

The Pittsburg Railway Company has withdrawn from amusement enterprises in Pittsburg and vicinity. The Duquesne Garden, Kenneywood and Southern Parks have been leased to a syndicate composed of A. S. McSwigan, manager for many years of the park interests of the railway company; F. W. Henninger, treasurer of Westview Park, and A. F. Megahan, manager of Westview. Calhoun and Oakwood, the remaining two parks of the traction concern, will be cut up into building lots.

The park managers are beginning to get busy in arranging their next summer's business. Frank Melville says his next summer bookings will be substantially the same as last year. Meanwhile his new park venture in Bayonne, N. J., is progressing nicely, and the skating rink and hotel, which are features of the enterprise, will be open for business within a month or so.

Floyd Thompson, promoter of the new Point of Pines (near Boston) outdoor park, has been in the metropolis the past week and is authority for the statement that the scheme has been abandoned. In some quarters, however, it is alleged that Thompson is out of the deal and that the place will be carried on to completion by others.

**NEW ACTS NEXT WEEK.**

Initial Presentation or First Appearance  
in New York City.

"Three of a Kind," Hammerstein's.  
Schilzony's Hungarian Band, Colonial.  
"Vacation Time," Fifth Avenue.  
Katie Barry (Reappearance), Twenty-third Street.  
Norton and Russell (Reappearance), Pastor's.  
The Two Jagos, Pastor's.  
"The Aeronaut," Keeney's.  
"Levinsky and His Cloak Models," Pastor's.  
Lillian Tyce, Pastor's.

Benjamin Chapin and Company (8).  
"At the White House" (Dramatic).  
30 Mins.; Full Stage.  
Colonial.

Mr. Chapin's vaudeville version of his play "Lincoln" suffers somewhat from an effort upon the part of the writer to pack too much material into too short a space of time and action. There is a surplusage of incidentals. Had nothing more been attempted than the straightforward exposition of the plot, the interest would be held more closely, but in the process of condensation Mr. Chapin has retained numerous passages illustrative of the War President's personality, depending for their appeal upon a presupposed acquaintance on the part of the audience with his character. These passages, while interesting enough, violate that essential vaudeville requirement of unflagging movement and swift succession of effect. In his characterization and appearance Mr. Chapin realizes to a high degree the popular conception of Lincoln. His every movement and pose is a reproduction of the prints that have come down to us from the '60's. Monday's audience liked the offering immensely and was insistent in its demand for a further sight of the principal. Stanley C. Wood, as the Union captain, handled the lover's part adequately, but Moselle Tatum, the ingenue, was a bit uncertain at times. Her charming appearance, however, predisposed her audience to take to her kindly. James Cooley, in the heavy part, was a good deal "heavier" than the occasion demanded. Morris Hamilton contributed a sort of flashlight sketch of Secretary of War Stanton which gave opportunity to show the historic relations between Lincoln and his chief Cabinet officer. There are several rough places in the present make-up and action of Mr. Chapin's offering, but he stands out a commanding and interesting figure. If the star and playlet are to continue it will be by force of his Lincoln creation rather than by virtue of the sketch that has been built about it.

Rush.

Thomas Q. Seabrooke.  
Character Singing.  
12 Mins.; One.  
Colonial.

This is Mr. Seabrooke's first appearance in our city with his new single act, hastily thrown together after the collapse of the Seabrooke-Hall sketch some weeks ago. If it does nothing else the offering demonstrates the potent value of the Seabrooke name. His entrance was greeted most cordially and when he left the stage after four songs a pleased audience remained behind. The former musical comedy star has humor and his first number

**NEW ACTS OF THE WEEK.**

gave it some scope. The closing song involved an Irish laborer's makeup, and the dressing approached rather too closely to realism to be attractive, but the comedian handled the number neatly.

Rush.

Bellclaire Brothers.  
Acrobatics.  
14 Mins.; Full Stage.  
Fifth Avenue.

The brothers return with practically an entirely new offering. They show a neat and attractive dressing appropriate to their work. There is nothing of the unsightly bulging muscular development in the appearance of the pair. When they go to the gymnastics they have the audience's interest immediately. No prettier style has been shown in this class of work than that displayed by the pair, and some of their hand-to-hand tricks were exceedingly well done. The springboard feat used for a finish is one of the most striking shown by an acrobatic team this long while. It won the pair four bows. The Bellclaires rank with the best.

Rush.

Cameron and Flanagan.  
"On and Off" (Comedy).  
20 Mins.; Open One (7); close full stage (13).

Fifth Avenue.

There is a good deal in "On and Off" that is a bit too "shoppy" and local to the vaudeville profession to gain complete appreciation in its subtler bearings from any but the wisest of audiences, but the characterizations of the two semi-tough actors are altogether delightful. The two men first appear in one with a blackface talking, singing and dancing act of the old style. They close this part when one of the men makes a misstep in his dance, and they go off quarrelling. The raising of the drop reveals their dressing room, where, during the process of washing up and dressing for the street, the quarrel is continued with quite the most delicious line of "hick" talk imaginable. They decide to separate, but patch up their differences in a passage involving a splendid bit of sentiment, and go off after rehearsing a new act they are to do at a club date. The team is a recent acquisition from the West, having played a few weeks only in New York. They will probably stay as long as they like.

Rush.

W. E. Whittle.  
"On the Field of Battle" (Ventriloquial).  
16 Mins.; Full Stage (Special Set; 13); Close in One (3).

Pastor's.

"On the Field of Battle" is an ambitious effort of Mr. Whittle's. The setting represents an encampment, the perspective in the special drop in use being extremely good. The ventriloquist is not seen at the opening, when two privates (dummies), one with a funny perpetual grin, carry on a conversation in front of a tent. May Newton, who assists Mr. Whittle, appears as a Red Cross nurse, slightly in fear that the audience will hear what she is saying, but Miss Newton looks very well, and if she will acquire more confidence for her small part may make it stand out considerably more

than it does now. Whittle "makes up" for President Roosevelt and the resemblance is striking. The dialogue is bright, humorous and at times brings forth hearty laughter. There are several effects with various dummies, well worked, and one illusion, which is well enough in its way is used only incidentally. "The Spirit of '76" and "Columbia" are the patriotic portion. Mr. Whittle as a voice thrower almost excels. The "roof" and "cellar" are given with fidelity, but in singing or straight talking through the figures his lip movement is perceptible. A "crying baby" has been placed in the act and brings applause. This should be extended for at least a minute more. Mr. Whittle is going to have a first-grade ventriloquial act when it is working properly. It needs condensing somewhat, and a quicker style. Unless it is done for the management's convenience the act should close in the set proper instead of in "one."

Sime.

Jack Mason's "Chiclets."  
"Girl Act."  
15 Mins.; Full Stage (Palace).  
Pastor's.

Harry Pilcer is "featured" with the "Chiclets," comprising four young women, all good looking, having one distinct blonde, one brunette and two under suspicion. They are Katherine Daly, Lulu Wells, Laura Lyman and Flossie Wilbur. The girls make two changes of costumes, first appearing in green short dresses, with capes; discarding the capes for the second singing number, showing green waists heavily laden with spangles on which many colored lights are thrown, à la burlesque, giving a good effect. For the third and last song a Mexican costume with pantaloons in a lively dancing finish closes the girls' labors. They are consistent in their endeavors, without having over much to do, Mr. Pilcer assuming the burden. This young man is a hard worker, whether singing or dancing. His voice could be made more pleasant through less strenuousness in the tone. Three suits are worn by Mr. Pilcer, the first of past recollections, but the other two built for the occasion. "Tell Me," "What's the Use of Anything?" and "If I had Only Slept a Little Longer" are sung by the young man, the girls joining in the choruses only. The last named selection might be changed; it is too reminiscent of both Geo. M. Cohan and many other similar themes. As a "girl act" Mr. Mason's "Chiclets" is an average act of pleasing qualities, but without prospects of ever becoming "great." It could be given in "two" equally as well as in a full stage.

Sime.

Ernest Hogan's "12 Blackbirds."  
Singing and Comedy.  
30 Mins.; Full Stage.  
Keeney's.

Clowning of the wildest sort seem to be the idea of humor with which the dozen seek to amuse their audience. All seem to have received orders to go insane at the finish and they carry out their instructions to the letter. The only person in the dozen who has any claim to classifica-

tion as "comedian" is the negro "Auntie," who has caught a bit of Hogan's method. The singing is excellent at all times, but the dressing is the worst possible. The girls, particularly, look as if they had come in for rehearsal on a rainy morning. The men are a bit better. One of the girls made up in grotesque costume had a good dance, and the same "Auntie" contributed some excellent eccentric steps.

Rush.

May Yohe and Her West Point Cadets (4).  
Singing.  
16 Mins.; Full Stage (Exterior).  
Keeney's.

Miss Yohe makes her third bid for public attention within the last six months with a simple singing sketch backed up by four young male persons of ordinary ability. She does most of the singing herself in her familiar throaty voice, employing the boys for the most part only in the choruses. There is some immaterial talk, which has no particular bearing upon the proceedings and Miss Yohe makes one costume change from a pretty white princess frock to a short-skirted costume of yellow. The offering gives little promise of becoming an important item for metropolitan use.

Rush.

Linton and Lawrence.  
Comedy Sketch (C. D. F.).  
15 Mins.; Full Stage (12); Close in One (3).  
Colonial.

The "comedy sketch," as the program has it, encroaches considerably upon the field of the dancing and singing act, both parties to the proceedings having songs and Miss Lawrence contributing a pretty dance with a green costume that won admiration. There is a bit of talk, all condensed enough in time and bright enough in character to be entirely amusing. Mr. Linton filled in an entertaining gap for his partner's change with a piano specialty and several good comic songs. The sketch should find demand.

John E. Cain and Company (3).  
"The New Boy."  
13 Mins.; Four.  
"Rose Hill Folly" Company.

Patched together to allow Mr. Cain a vehicle for the exhibition of his faithful negro dialect, "The New Boy" has been in use since the opening of the season in Rice & Barton's "Rose Hill Folly" Company. Mr. Cain draws all the fun possible out of it, and the sketch, for a burlesque olio, is an excellent one. Cain is one of the few remaining who appear in blackface entitled to wear cork. Harry Evans has a pleasing "bit" in extravagant makeup, and the audience laughs immoderately.

Sime.

The Jalvans (2).  
Jugglers.  
20 Mins.; Four (C. D. F.).  
Pastor's.

A colored man and woman, dressed as Japanese, and said to have arrived here direct from England, are giving some juggling at Pastor's this week for the first time in the country as far as known. Excepting the balancing of a bird on a perch, supported by a number of pipes built up to a considerable height by the stems inserted in the bowls, it is not at all new, but

somewhat away from the ordinary through the man dancing continually when juggling. The woman is almost grotesquely painted for a colored person, and has little to do. One trick of blowing out a candle placed upright on his forehead is the man's chief effort at humor. The trick may be difficult, but it is neither funny nor interesting after the second time. If colored jugglers are considered a novelty the act may be in demand at a fair figure, otherwise it will not rise above the usual juggling turn.

Sime.

**Walter Stead.**  
Impersonations.  
15 Mins.; One.  
Pastor's.

Mr. Stead claims he is English and Mr. Stead desires to pose as an impersonator, and Mr. Stead is not at all backward who he "impersonates." Geo. Grossmith and Gus Elin, both English artists, are selected as subjects. To do either justice Mr. Stead would have to be somewhat of a comedian and character singer himself. Until that time arrives Mr. Stead ought seriously to think of Mr. Stead as a copy for him to follow. He sang as himself "Can't You Take My Word?" for the close, and if the audience did Mr. Stead's word was silently accepted. If he can sing coster songs it will not become necessary to blame it on any one. Very few at Pastor's have been to Europe, anyway, and "Gus Elin" might have been a breakfast food for all they knew.

Sime.

#### OUT OF TOWN.

**Cressy and Dayne.**  
"The Wyoming Whoop."  
25 Mins.; Full Stage.  
Keith's, Philadelphia.

Will M. Cressy has jumped from New Hampshire to Wyoming to reveal the story of his latest sketch in the office of a newspaper, "The Wyoming Whoop." The sketch involves several characters, four of them in the life, the editor (Cressy), who can shoot better than he can edit "copy"; a stranded soubrette (Blanche Dayne) with a "grouch" against the show business generally and a gift of vocabulary that would make a mute out of a talking machine; a printer's devil (Lowell B. Drew) and a jack-of-all-trades. The soubrette visits the newspaper office while in search of her long-lost father. The latter is dead and has left some worthless trinkets with the editor. This in the end enables Cressy to get in one of his characteristic finales, when he adds enough money to the "estate" to enable the soubrette to reach her home in the East. The dialogue sparkles with wit and the author has given bright lines to both principals. It looks like one of the best things Cressy has given to vaudeville. *George M. Young.*

**Joe Almasio.**  
The Jumping Juggler.  
18 Mins.; Full Stage.  
Poli's, Springfield, Mass.

This new act introduces an Italian with a combination of difficult juggling tricks and some clever jumping. A bungling assistant provides good comedy, not a little of which is new. The act has novelty.

*McDonald.*

## ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.  
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New Haven, Dec. 18.

Editor Variety:

I read Arthur Gallimore's letter in your last issue and note he signs himself as being now with "A Night in English Vaudeville," after which he says, "Also of the Original Karno Company."

At first reading any one familiar with the circumstances might imagine "A Night in English Vaudeville" itself to be "Also of the Original Karno Company." This is not so. That is merely the converted title employed by Jean Bedini for his stolen version of the successful Karno sketch of similar name.

I trust A Gallimore has reason to be as proud of his connection with the piracy as he has to be of his late membership with the original company.

*Alf Reeves.*

American Manager for Fred Karno,  
And also of the Original Karno Company.

Erie, Pa., Dec. 17.

Editor Variety:

In regard to a letter written by Berrie Herron, relative to "blackening up" in view of the audience, and who claims that

#### JOS. HART MAY INCORPORATE.

Jos. Hart, the vaudeville producer, may form a corporation, placing his many productions now travelling and in contemplation among the assets of the company. Mr. Hart will decide in a few days what he will do.

His vaudeville interests have grown so extensive, with so much activity in sight, that the producer feels called upon to systematize this branch of his business.

Mr. Hart's next presentation will be "The Bathing Girls," a "girl act" now in rehearsal.

Carrie DeMar, Mr. Hart's wife, may make a trip over the circuits pending the development of her legitimate starring plans under the direction of Charles Frohman.

It is almost settled that Hart with William A. Brady will again manage the New York Roof next summer. They hold an option on it for that season and may exercise it.



The above picture is of Drawee, of Drawee and Frisca, taken at Porto, Portugal, on Dec. 5. Mr. Drawee is seated in the public park, with the city in the background.

Lew Dockstader has stolen her idea, I wish to state that she is wrong. The idea was done when I was a boy.

Go back to the days of Sid Francis, in "Marked for Life." He did the same thing. Then there are McLane and Hall and several others.

I worked at Proctor's Twenty-third Street, New York, week of March 7, '04, with Ned Wayburn's "Minstrel Misses" on the bill. As you all know, they opened in whiteface, blacking up on the stage. Miss Herron was among them. Evidently she got the idea from Mr. Wayburn. We open an act in white and close in blackface, making a change in view of the audience, and I don't claim to be the originator. I am positive that Miss Herron is not.

*John Delmore,*

Of Delmore and Darrell.

Kansas City, Dec. 12.

Editor Variety:

Will you kindly deny that Winifred Stewart was married in Duluth. Such is not the case.

*Winifred Stewart.*

Of Sam Devere's Own Co.

#### LYKEN'S POOR MEMORY.

There will be no proceedings against H. B. Marinelli by William L. Lykens in regard to commissions on the Abbie Mitchell European engagement. Lykens consulted counsel a few weeks ago, claiming that a large sum of money was due him from Marinelli as his share of the commissions accruing from Miss Mitchell's engagement on the other side.

Before commencing suit Lykens' counsel called at Marinelli's office in the Holland building and was shown his client's signature to a paper releasing Marinelli of all claims whatsoever. Lykens says he doesn't remember having signed it.

#### EDGAR ALLEN IN A SKETCH.

"A Thief in the Night," the sketch written by Sydney Wilmer, of Wilmer & Vincent, and which was formerly used by James J. Corbett while he had May Tully, who now appears in her own vaudeville offering, for support, has been secured by Edgar Allen, lately associated with Myers & Keller, the agents, for a tour on his personal account.

Heretofore Mr. Allen has been active placing other acts, but this is not his first "acting experience." "A Thief in the Night" with Allen in it will open at Pastor's Monday.

#### M. B. RAYMOND, AGENT.

Chicago, Dec. 21.

Melville B. Raymond, the former theatrical manager, contemplates branching out in the agency business in this city. He is said to have remarked that not only will he cover the dramatic field, but vaudeville, burlesque and parks will be given attention equally. He may open an office early next month.

Gus Hill is sending out a No. 2 "Happy Hooligan" company to open at Holyoke, Mass., next Monday.

#### MLLE. DAZIE SCORES IN "AIDA."

The greatest artistic success ever achieved by an American danseuse is that of Mlle. Dazie at the Manhattan Grand Opera House this season, where she is surprising her most enthusiastic admirers. On Wednesday of this week her execution of the Egyptian ballet in the second act of "Aida" was a charming accomplish-



MLLE. DAZIE.

Premier Danseuse at Hammerstein's Grand Opera House, as she appeared in "Aida" on Wednesday evening. (Photo by Miskin Studio.)

ment which contributed much of the sensational success of the gorgeous brilliancy of the throne scene.

Oscar Hammerstein announced at the time Mlle. Dazie's engagement as his premiere ballerina was first published that he considered her the most graceful and most distinguished toe dancer in the world and his large audiences are endorsing his selection. As her success in classic ballet is the first ever made by an American danseuse, it is worthy of more than passing notice.

#### MAURY'S COLLECTION OF BATONS.

"Maury" Levi, who opens with his newly organized band at the Hippodrome December 31, is well equipped with batons for his debut. Already he has been presented with eleven and the first concert is a week off yet. One comes from Hans Albrecht, the present concertmaster at Joe Weber's music hall, and another was the gift of Levi's brother, a Baltimore jeweller. Robert W. McBride, former manager of Weber's and now manager of the Hippodrome, contributed a third. There are eight others which Levi will swap for useful merchandise.

#### TWO ACTS FOR ONE SHOW.

For the purpose of staging two new acts to be placed in the olio of the "Parisian Widows," Ed. F. Rush, of Weber & Rush, owners of the show, left for Chicago yesterday.

The pantomime dancing act called "La Revenge," interpreted by La Sola and an assistant, will be "put on" by Mr. Rush, who will also direct the rehearsals of a dramatic playlet written by Lee Arthur, author of "The Auctioneer," for Snitz Moore, a Hebrew impersonator, now with the organization.

# Shows of the Week - - - By Rush

## COLONIAL.

The retirement of Daisy Harcourt from the bill and the substitution at the last minute of "That Quartet" caused a good deal of rearrangement of the show. Benjamin Chapin in a condensed version of "At the White House" (new acts) was headliner and Harry B. Linton and Anita Lawrence in a dancing and singing sketch, "An Auto Elopement," with Thomas Q. Seabrooke, in a single act, are reviewed for the first time in their present offerings under New Acts, also, "That Quartet" (Sylvester, Jones, Pringle and Morrell) received an ovation, although they were not billed, having replaced Miss Harcourt, who was forced to retire owing to a cold, without sufficient time to make program changes.

The singing four have revised their list of numbers somewhat, but use the old ones in a sort of medley toward the end. The Colonial audience on Monday afternoon demanded more and more even to exhausting their catalogue, and then they had to bow several times. "Good Bye, Love," a new number was liked. Claire Beasy's Performing Cats opened the show. The act drags a bit at times, owing to the lack of speed in the animals performing their tricks. The leaping was liked best and it was good judgment to make the most of this sort of work. On the tight rope the cats have some fairly good tricks and the boxing bout made a good finish.

Binns, Binns and Binna were shifted over from fourth place to a position in the second half. There are quantities of comedy in the musical act that is effective with the upper part of the house. There is a good deal of probability that the boxes and orchestra are inclined to consider some of the clowning in poor taste. Everybody laughed, nevertheless, at their antics. Some good mechanical tricks are employed for solid laughs and the musical numbers averaged up very well for quality.

Alcide Capitaine does nothing sensational or never seen before in aerial work of this sort, but makes a decidedly agreeable impression by her personal beauty and the smooth style of her work. No prettier scheme of dressing an act of this sort has been shown hereabouts in a long time.

Mr. and Mrs. Adelman, xylophonists, get surprisingly good effects out of their instruments. The earlier work recommended itself by its agreeable character and the military number which served as the finish was really stirring in its big volume of sound. Some sort of billing other than the modest form now in use should be adopted to include the third member of the act. All of the trio are tastefully dressed and good showmanship is shown in the handling of the simple routine.

There is an element of real novelty in the work of Rawson and June, javelin and boomerang throwers. The woman runs her partner a close second in marksmanship and the man's remarkable dexterity in handling the weird curves of the Australian weapon makes a finish that holds attention closely. More could be made of this part.

## FIFTH AVENUE.

Far from the best use is made of good material in the makeup of the bill. The value of Fred Walton's delightful pantomimic sketch is considerably reduced through its position at the closing end of the show. The number held the audience in its seats to the end, but a house that has watched a vaudeville bill, however entertaining, until eleven o'clock is scarcely in a mood to appreciate the finer points of the pantomimist's quiet art.

E. Holland is a newcomer in the part of the Duke Doll. He is a clever dumb story teller, ranking well up in Mr. Walton's company of skillful players. Madge Vincent makes a pretty picture as the Wax Doll.

The Bellclaire Brothers are seen here for the first time in three years and with Cameron and Flanagan are under New Acts.

The Rialto Comedy Four show some novel details in their dressing, and although they have some of the familiar brand of quartet clowning, this part is subordinated to the singing and does not reach the extremes of roughness. The voices are agreeable and the harmony well arranged. Mary Dupont and company did fairly with the comedy sketch "Left at the Post." Here again the comedy is reasonably quiet, although there are times when Miss Dupont becomes a bit too energetic in her efforts to gain laughs.

Clarice Vance has a first-rate new number called "All In—Down and Out," written in just Miss Vance's vein of humor, and a pretty new frock of the popular brown shade.

The Military Octet would have made a better closing card. The act is an interesting one with unusual richness in material and wide variety of features, but its picturesqueness is in danger of being injured by careless dressing. The uniforms show unmistakable signs of having reached the age of retirement. The work on the brasses was heavy at times, but the patriotic numbers were stirring.

Watson's Farmyard made a good laughing number. Its fun is simple and ingenuous and Watson has a fund of bubbling humor that made him immediate friends. A varied routine sustains interest, while the closing performance, involving a pig, rounded out the act with a solid laugh.

Ned Wayburn's "Dancing Daisies" were jumped from the place just before the close to an earlier position. The dancing of the girls shows no let down in speed or smoothness. The brunette to the right of the centre has the proper idea of chorus work, seeming to find enthusiasm and delight in her dancing.

Leona Kirwin was not billed but did nicely with a prettily dressed single singing act.

Dr. Clark and his wife who are appearing this week at the Empire, Hoboken, with their "Globe of Death," had to cut their act on Tuesday afternoon through what was believed for a while to be a serious accident. One of the blocks holding the huge globe slipped while Clark was operating his motorcycle, throwing him heavily and cutting a deep gash over his right eye.

## BOHEMIAN BURLESQUERS.

Well arranged and prettily dressed musical numbers go a long way in saving from disaster the "Bohemian Burlesquers" at the Dewey this week, which has little of originality or striking cleverness to commend its principals.

Andy Gardner in the leading comedy part struggled through his work until close to the end before he developed much real laughing value, but there were a few places in the burlesque "Fun in a Sanitarium" that gave him an opportunity to score.

Billy Spencer was funny at times in the Irish comedy role, although there was a good deal of sameness in his method, and he employed the stuffed club pretty liberally. Throughout the pieces not a little business of the same rough character is used, although the house accepted it as laughable.

Ida Nicolai extracted some humor from a difficult role and Gertrude Hayes was prominent in a larger number of the musical numbers than the value of her voice would seem to warrant. Her best recommendation was in her attractive stage presence and several striking costumes.

The show is cut up into practically four parts, "Near the Monkey House" and "The Derby Race" being practically pieces, although they are placed in the olio section. The former is a hastily concocted burlesque upon the ever-present Caruso matter and is still in a rather rough state. It contains some fairly bright punning and when it has been developed might make opportunity for some funny clowning. The subject is popular just now and one at which most audiences are inclined to laugh on any provocation.

The first part opens with a chorus neatly costumed in a pretty adaptation of Western cowboy dress. The same costume is employed for the first four numbers, when there is a change to pajamas and the finale showed an attractive military dressing. Several good changes were shown in the burlesque as well.

In the number "Fly, Old Moon" there is a false voice loose somewhere. Its exact location could not be discovered from out front, but its effect was most apparent.

George T. Davis led four numbers as well as singing an illustrated song to fill in for a scene change. He has easily the best voice in the organization and in the final part his Italian selection, also employing Miss Nicolai, was well liked. "Walked Right in and Turned Around," used in the same place by Andy Gardner, was one of the song hits.

Catto and Revere opened the olio with a sprightly "sister" act. Both girls work hard and with their snappy dancing and attractive appearance fill in the time pleasantly.

Joe Barton and "company" (meaning Barton's partner, apparently) and the Musical Stewarts were the only real vaudeville numbers. The Barton act shows a good balance of comedy work and straight trick riding, the latter done in excellent style by the younger man.

The Stewarts get away nicely with a musical act, working smoothly and showing a good routine of numbers, without the usual attempts at strained humor.

## KEENEY'S.

A falling off in quality is noticeable in this, the week preceding Christmas. Two new acts appear for their metropolitan breaking-in. They are May Yohe and her "West Point Cadets" and Ernest Hogan's "12 Blackbirds," both under New Acts.

Julius Tannen is using an entirely new line of talk, filling out with his series of capital impersonations. The new talk encroaches upon nothing that has been heard before and is unusually neatly constructed and pointed. Of the impersonations that of David Warfield was best liked. In his George M. Cohan song the carriage is excellent, as the vocal inflection and the Cohan mannerisms of speech, but the big volume of Tannen's voice injures the illusion somewhat.

Tsuda, Japanese equilibrist, opened the bill with a first-rate routine of striking tricks, including handstands to chairs supported upon the revolving globe.

Earle and Bartlett handicap themselves through sitting still during the major part of their act while delivering the talk. The woman sings several songs in a middling voice, while her partner, in an Irish character part, smokes, an alleviating luxury that the Keeneys house rules denied the audience. The pair would do better in a comedy sketch with some sort of a plot to support interest and opportunity for the man of the combination to use his Irish brogue, the best thing in the present offering.

Tom and Edith Almond did very well with their musical and dancing specialty. Almond's work with the long shoes is a skillful performance and the pedestal dance makes a pretty finish. The pair are using a property man in the early part for a solid laugh that materially brightens up the opening.

Merritt and Wakefield in conversation, singing and dancing have a poor line of talk, but make a good impression with the dancing of one of the pair. The trouble with most of the stories is that there is too much time taken in the telling.

Adele Purvis Onri fills out seventeen minutes or so with a well-diversified turn, finishing in a serpentine dance with elaborate color effects. She is assisted by Flora Althrop, a chubby young person with not a little ability as a toe dancer. At the opening Miss Onri's simple juggling feats while balancing herself on the globe dragged a bit, although some interest was aroused by the program announcement calling attention to her costly imported Japanese gown.

Jack Norworth is dickered with the Keith Agency for the remainder of the season. Hammerstein is also thinking of Mr. Norworth as a steady attraction at his Victoria Theatre, the "College Boy" monologist to change his patter weekly if a long time engagement is given.

Rice & Barton, the burlesque managers, have two shows playing in the city this week—the "Rose Hill Folly" company at the Murray Hill Theatre and the "Big Gaiety" show at Hurtig & Seamon's Music Hall.

# Shows of the Week - - - By Sime

## ROSE HILL FOLLY CO.

With a fast working show the "Rose Hill Folly" company, under the management of Rice & Barton, is at the Murray Hill Theatre this week and the performance easily gives satisfaction.

The particularly commendable feature is that nothing is forced in the comedy. While the fun may be rebuked in spots for being over age, and in other places slightly rough, it is always clean.

About the youngest and prettiest chorus of sixteen girls that has played in New York yet this season is carried, nicely costumed. The dresses have the appearance of newness, although the season is drawing toward the center. All the material used is first class, and in the "Pajama Girls" number the suits are of silk, the good quality compelling notice. As the lights are fairly well handled, the best effects are derived.

"The Royal Billy Goats" is the three-act piece used, slightly modified from last year, with Geo. W. Rice and T. F. Thomas as principal comedians, assisted by John E. Cain, who is versatile in character work. Mr. Cain has a sketch in the olio (New Acts). Harry Evans is also of material assistance among the comedians. Mr. Rice keeps the laughter moving and Mr. Thomas works in a good comedy vein which tells.

On Monday afternoon Blanche Newcombe was out of the cast, owing to a cold, and Mlle. Beatrice did double duty. She has several songs during the play, also a toe dance. She stands well on her toes, but lacks knowledge and teaching will be of great aid.

Idylla Vyner has considerable allotted to her, but Miss Vyner was troubled with a cold which tended to render her voice disagreeable. Henrietta Wheeler sang songs, working hard enough in one to have been allowed to take the encore she earned and received. In marked contrast to others, encores are not accepted quickly, but the show could be lengthened out some time if they were.

The men have a number of burlesques, in which they help each other nicely, but throughout the show too much unnecessary swearing is done.

Patton and Van in the olio, also taking part in the piece, have a musical act, assisted by the property man, and please. Connors and Adert with poor talk, a song and dances, filled in Miss Newcombe's olio place, making a strong finish with a loose dance by the man in blackface.

The openings and finales are well planned, a medley of Scotch airs, with different dressing of four Scottish "clans" at the close of Act II, differing from the stereotyped patriotic business.

"The Rose Hill" company can pass through the season without much more attention. It is a pleasing show, several notches above the average as a whole, and ranking with the best in some particulars.

Beginning with the current week the Empire, the Western Wheel burlesque house in Indianapolis, will play two shows a week. The "New London Gaiety Girls" and the "Nightingales" each take three days of the time this week.

## DOCKSTADER'S MINSTRELS.

At the New York Theatre on Monday night Dockstader's Minstrels got off to a first class start through the opening, called "The Palace of Emeralds." It was extremely pretty, the emerald-shaded jewels in the "palace" setting giving an effective framework for the forty-five minstrels, including the orchestra, containing a harp and organ.

The performance is laid out along the lines of the old-time minstrel show, excepting there are no "bones." The usual number of solo singers, all tenors or falsettos, are heard, with three changes on the "ends."

Harry M. Morse makes an excellent interlocutor and has a deeply pitched voice which might be heard alone to advantage. John King and John Dove take the end chairs at the opening, after a sextet in a burlesque on "Waiting at the Church," which Dockstader parodies afterward, apparently not aware of the earlier effort. King does first class work throughout and proves himself a capable blackface comedian. Dove in his only opportunity made a hit with dancing.

Neil O'Brien replaced King, scoring a larger success with his own song "Brotherly Love" than with the one long joke built on an old minstrel standby that he told. O'Brien, who takes front rank among present day minstrels, gives way to Lew Dockstader. Mr. Dockstader sang two songs and a similar number of parodies, the one on "Dearie" (Erie) being ancient, and another on "Waltz Me Around Again, Willie," having new words to help it along. "Anybody But You" was liked through the concert singing in the chorus, which was good at all times.

There is a "boy soprano" in the chorus whose voice plainly made itself evident, but the youngster received no other opportunity. A concerted "Rosary" number gave an artistic finale.

A "madeup" act with a special drop called "The Hot Air Subway," out of the general run, opened the olio, followed by Mr. Dockstader with his "specialty," "The Editor." A series of moving pictures carried the star from a special train to his dressing room, where he "corked up" in view of the audience, entering the stage in a rush, carrying out the illusion. As the "editor" temporarily in charge of an unnamed newspaper, he called on the telephone several prominent persons, conversing from his end on topical events, which did not cause convulsions of laughter. Mr. Dockstader then parodied the "Church" song, without an encore, and his "turn" is a week spot in the show. He is sadly in need of a well-written monologue.

Eddie Leonard, with the Foley Brothers, gave "Dixie Land," having a background of several dancers, and pleased, while Neil O'Brien caused plenty of fun with a burlesque named "Rapid Transit Up-to-Date." The performance was brought to rather an abrupt close with "Moon Love," having an especially setting with the "moon" resembling a hole in stone wall.

The show should do business in the city. There are plenty who prefer the blackface comedy to any other kind.

## PASTOR'S.

Pastor's bill is not lacking in this week before Christmas, when a theatre as a rule "lets up." Jack Mason's "Chiclets," a "girl act"; W. E. Whittle with a new ventriloquial offering; The Jalvans, colored foreign jugglers, and Walter Stead, an English impersonator, are under New Acts, while a "coon shouter," a "sister" act on a revolving globe, an illusionist and another real impersonator helped to give a variety to the bill that relieved the dullness somewhat.

Mr. and Mrs. Harry Thorne in "An Uptown Flat" played the 'steenth return engagement here, and Tascott, the human megaphone, aimed at a spot on the ceiling with his voice, succeeding, even without the aid of two poor "coon" songs, in placing quite a dent there.

The Floods, a "sister" team on the globe, with a dog, won some applause through an unsupported ladder trick in which the animal took part, the younger girl attending to the balancing and made funny motions with her hands when acknowledging to the audience.

The Dubois (and this title may be supposed to include the two men and a girl on the stage) did two illusions, with some palming. The first illusion is new and would be better worked through a "trap" than by way of the back drop now in use. The other, "Noah's Ark," deserved more applause than it received, but the slowness may account for this. Too many animals are taken from the "Ark." This delays matters. The palming is very good, especially the placing of the coin in a locked box. This illusionist ought to be heard from; at least he shows originality, and that will bring results in time with a more showy style of working.

Herr Saona gives his "Living Portraits from the Hall of Fame" and the Herr Impersonator seems not to care whether his act improves or no. It is a simple matter to use the spotlight on all the subjects chosen; also to place a new one in the repertoire now and then; and the assistant, a young girl dressed as a boy, might be utilized to place cards on the stage informing the audience who Herr Saona will next impersonate. Now he insists upon announcing "My next," etc., emphasizing the two words to gain laughter maybe. As an impersonator Herr Saona is very good; as a showman he is the exact opposite.

Ned Fitzgibbons returned with his sweet voice, good violin playing and neat evening dress, a model in this latter respect for many artists drawing a much larger salary, and Marr and Evans in acrobatics did very well for a small act.

La Centre and LaRue with musical instruments opened the show, the man making a quick change to blackface in sight of the audience. In his haste he neglected a few parts of his countenance. Miss LaRue dresses as a "kid"; looks the part, and speaks so low that she cannot even hear herself.

Collins and Brown in a German conversation with dances were the "added attraction" and were liked.

Joe Welch in "The Shoemaker" will open on February 4.

## HAMMERSTEIN'S.

The holiday season is having its effect on the attendance at Hammersteins, as well as elsewhere. Krone-mann Brothers, foreigners, opened the show with comedy acrobatics, the act running somewhat long, and should have ended with the burlesque tall woman, formed by one standing upon the other's shoulders, with a long dress dropped over both. It would assist if the men played in pantomime altogether. There is some showy head balancing and a faster style of working would bring out the good points more sharply.

Frosini with but a camp stool and an accordion won much applause through playing on an instrument somewhat foreign to most of the audience. He secures a good volume of tone and closes with a patriotic medley, seemingly without end. Genaro and Bailey in their new sketch "Tony" have a nice foundation for the songs and dances, which bring the applause.

R. G. Knowles passed over the footlights one or two "jokes" that might be censored in some vaudeville houses. Other than mentioning the Caruso incident, now a thing of the past, and singing one new song, Mr. Knowles' monologue has not been materially altered since he last appeared. One ghastly "gag" concerned the ashes of the departed.

The Navajo Girls, with soloists, occupied twenty minutes, giving a sort of complete olio in itself. A freak whistler attracted some attention, but the act as a whole is not in good shape and the brassy patriotic finale does not do much for it.

Gracie Emmett and company in "Mrs. Murphy's Second Husband" laughed the audience out before the end of their farcical piece and Frank Bush told some new stories, an admirable trait he has on each return engagement.

If Mr. Bush would correct his grammar—but that seems to be his trademark now. Two or three of the new ones were first class, and they will probably spread about as several of his others given out for the first time this season have already done.

The reappearance of Elfie Fay developed that Miss Fay has grown stout, and a fashionable dress gives Elfie a polite look, much against her particular line of work. Miss Fay's singing and "mugging" caught the audience, as usual, and "The Belle of Avenue A," in which her hair plays a prominent role, brought several encores.

The Four Nightons, European acrobats, open with posings in white fleshings against a dark background, afterward giving some "strong" acrobatic work. It is a pretty act, with a couple of excellent and new tricks. Although the second acrobatic number on the bill, in the closing position it held the audience in.

Margaret Ashton, an American singer, who has been appearing in Europe for the past four years and who visited America this fall, has been compelled to cancel the month of December in Vienna and January in Copenhagen, through illness.

## WOMAN IN VARIETY

By ANNA MARBLE.

It is growing to be quite a common thing for men acrobats to dress themselves in feminine apparel. Feats that would seem simple performed by a man—notably feats of strength—look very wonderful done by a woman, and a male acrobat is more certain of applause when wearing skirts than when in tights. Great many tumblers and balancers are quite expert at this sort of impersonation, and few of the spectators guess their sex.

Gertrude Hoffman's hit with Anna Held in "A Parisian Model" will hold that young woman out of vaudeville for a while, though the success of her imitations will be likely to send her back to us in that far-distant future when "A Parisian Model" has been relegated to the storehouse.

For some reason too deep for my fathoming vaudeville seems to appeal more strongly to men than to women. Sixty-five per cent of the average audience at Hammerstein's or the Fifth Avenue is made up of the sterner sex, and, more remarkable still, this is true even at matinees. On my way to Keith & Proctor's Union Square the other day I dropped into the Princess, where Madame Nazimova was revealing the peculiarities of Hedda Gabler to a gathering that looked like a woman suffragists' meeting or a congregation in the Mormon Tabernacle at Salt Lake. In the Union Square it was just the other way about. Men whose appearance proclaimed them merchants, bookkeepers and other workers were devoting the busiest part of the day to witnessing a variety performance. There weren't more than a hundred women in the house. If this sort of thing grows on the community we shall be speaking of matinee boys instead of matinee girls and giving cigars as favors at matinees of the souvenir kind. Or perhaps the matinee boy won't care for cigars. My fancy paints an audience of sweet young men raving to each other over the beauty of "Billy" Gould between munches at chocolate drops. The possibility of this state of affairs was strengthened in my mind by

the words of a female attendant at the Union Square. "Yes, indeedy," she remarked, "we allus has more men than women at de matinees. De women comes at night, mostly. I reckon dey's too busy to go 'round to a theatre in de daytime."

It seemed queer to find Maude Raymond faultlessly dressed in a garb that was smart from the neck of her becoming frock to the spats on her boots. Miss Raymond has been doing "coons" and German dialect parts so long that I had almost forgotten how she looked without character makeup. Everybody seemed glad to see Miss Raymond back in variety at the Colonial, and there were more flowers than I have ever before known to grace a vaudevillian's appearance. I wonder why it is, by the way, that bouquets and telegrams and the other little courtesies that are part of "legitimate" first nights have scant attention paid to them in the variety theatres.

I have one suggestion to make regarding the too little attention to the simple essentials of grammar in the vaudeville houses. The Woman in Variety seems to think this an unimportant detail, providing she makes her points, but I can give her my assurance that, with a well-bred audience, nothing can detract more from an act than a sprinkling of such ghastly errors as "them" for "those" and "I seen" for "I saw." It would be such a simple matter for the woman whose opportunities for education were insufficient to have her speeches edited by somebody more fortunate.

Leona Thurber, billed as "assisted by her Blackbirds," would do well to explain on the program that this reference is to pickaninnies. Several men who sat behind me the other night got up and left the theatre before the appearance of Miss Thurber. One said: "Come on! I can't stand for trained cockatoos and things!"

Carrie De Mar told me that she has said goodbye to variety for good and all, and that when we see her in New York again it would be with a big musical comedy.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

### CHICAGO

By FRANK WEISBERG.

VARIETY'S Chicago Office,

79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—Notwithstanding this week there are good-sized crowds at the vaudeville theatres. The novelty of the bills is credited to the Three Sisters Camerons in exhibitions of hand and head balancing. La Brun Grand Opera Trio, with special scenery and effects, gave an artistic and delightful performance. Norton and Nicholson in "Ella! All Right" present a realistic episode and proved amazingly interesting. Jack Gardner has a budget of good stories and knows how to deliver them. Waterbury Brothers and Tenny in their familiar comedy musical act made usual good impression. Howard's dogs and ponies show what a good trainer can accomplish. Lucy and Lucifer in "The Fool's Errand" have somewhat changed their offering since last summer. A colored maid is now employed. The sketch is much improved. Lee White is a prepossessing young woman, possessing a splendid soprano voice and knows how to use it. Lou and Fay Durbyelle, shadowgraphists; Morgan and McGarry, dancers, and the Zanfrellas, gymnasts, complete the bill.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—The list is composed mostly of acts seen at the other houses recently and consists of Carlotta, Ned Nye and "Bollocking Girls"; Eleanor Folk, Arthur Deming, Three Oliveras, Terley, Sampson and Zaicho, Allen Shaw, Howard and Rutherford, Bedini and dog, Clark and Temple.

HAYMARKET (Wm. Kinnick, mgr. for Kohl & Castle, Monday rehearsal 9).—The numbers include Edwin Stevens and company, McMahon's "Minstrel Maids," James Thornton, Mme. Renz's horses, McMahon and Chappelle, Three Roses, Beesal Sisters, Great Santell and Max Hildebrandt.

STAR (Jas. L. Lederer, mgr. Monday rehearsal 11).—Berger Brothers, Santoro and Mariowe, Voerg Brothers, Melroy Trio and moving pictures. SID J. EUSON'S (Sid J. Euson, mgr.).—Whatever induced Manager Hyde to believe that the timeworn minstrel first part as revived in stereotyped precision by Hyde's comedians and "Blue Ribbon" girls will serve the purpose of burlesque such as the patrons are accustomed to seeing this season? It is no longer a novelty. An effort for something different from the general routine is always appreciated, but in this instance the result is not very satisfactory. In the first part the girls appear in black silk knickerbocker suits and blonde wigs. Circled in minstrel fashion, their duties being to look pleasant if they can while the jokes and specialties are introduced in rapid succession. Jack and Phil Kaufman in blackface song and dance have the right idea and methods. They are ambitious and suggest Montgomery and Stone in the latter's early career. Following the specialties a transformation cotton picking scene is shown vividly to good advantage. This is followed by the olio. The Eight English Belles, who according to the program half from the London music halls, took up several minutes with their dancing, the applause they received being largely due to the fact that they were first to appear in attire to indicate that there were girls in the show. Vi Holmes is another English product. Her ballet dancing did not take up much time. Adams and Drew in "A Bogus Chanteuse" are equipped with an abundant supply of humor. They are real comedians. The Mysterious Musical Bennetts have an act that is identical with the one introduced by Paul Kleist. They pleased. The World's Comedy Four has one comedian who can be real funny without being crude. The singing is superior to many other quartets heard here in the past. The Spanish Tambourine Dance, a chorus act, completes the olio. "Seeing Coney Island," the closing piece, is not new in theme. There are several conventional episodes and amusing situations bordering on low comedy methods. Adams and Drew are the most prominent in the otherwise dull moments. They inject a great deal of animation and are on the stage most of the time, which accounts for the dash and spirit throughout. Pauline Newton, Annie Mack, Catherine Howard, Lily Hartford and Mollie Walsh have the female parts. There is much scope for them, but every opportunity was taken advantage of. There are too many specialties in the show and not much display of costume and effects, with too little work for the chorus.

FOLLY (John A. Fennessy, mgr.).—There must be either a scarcity of comedians or Jacobs and Jerome were unable to secure one for the "Champagne Girls." In all probability the managers overlooked the opportunities when they organized the company and were strongly impressed with the novel idea of allowing a woman to play the principal comedy part. The fact that Carrie Estler upholds the comedy is evident. Fifteen tall girls in abbreviated red dresses started the first part, "My Wife and My Neighbor's Wife," with a dash that gave promise of some strenuous work and apparent carelessness due to the energy and willingness of the "bunch" to arouse the plaudits. There is scarcely one bright line in the dialogue other than the "ad lib." talk. Miss Estler swept away the dullness that would otherwise have put a "crimp" into the performance. George B. Alexander came a close second in the senseless incidents. Frank Moore was better in "straight" parts. Olive Kerr is pretty and has a small voice of some sweetness, but she is not given much opportunity. The chorus is her best place in the burlesque entitled "Life at the Seashore," which might also be called anything. The seltzer bottle does service without any plausible reason for its resurrection. The slapstick is brought to view frequently. The show has a good chorus in its favor. There are several changes of costume, neither showing much expenditure nor splendor, but they

look neat and new. George B. Alexander should omit the "Seaside Smithers" song, although the gallery could not get enough of it. He has some bright stories and with one or two parades should fill in the time acceptably. Carrie Estler and Josette Webb in songs and "Tiddling" received considerable applause through the eccentricities of Miss Estler, who aroused the gallery with her pantomime talk and familiarity. Montgomery and Cantor would increase the value of their offering if the pianist permitted a makeup of some kind. Cantor is a good dancer and both could improve the comedy without much effort. Potter and Hartwell in head balancing displayed a number of dexterous feats. Frank, Florence and Marion Moore could drop a lot of unnecessary talk in the opening and give more attention to the singing and dancing.

TROCADERO (I. M. Weingarten, mgr.).—The Behman Show moved over from Enson's for one week. Mona Wynne is given the numbers in "The Congress of American Girls" in the absence of Frank D. Bryan, who is recuperating at West Baden.

NOTES.—Ed Groh, formerly with "The Maid and the Mummy," joined Art. Brock in the act known as the Mimic Four. They have a new act in preparation.—The Seven Belfords will play the balance of the season in the middle West. Shubert's Theatre, Des Moines, opens Dec. 23 with a vaudeville bill composed of the following: Lloyd's Siberian wolfhounds, Mimic Four, Harry and Kate Jackson, Francel and Lewis, Great Caesar and Blumm Bonn Brrr.—The New Olympic, Terre Haute, Ind., opened Monday to crowded house.—There will be vaudeville at the Grand Opera House, Decatur, Ill., commencing Dec. 24, making two theatres devoted to variety in that city.—The Grand Opera House, La Crosse, Wis., starts with vaudeville about the first of the year.—The new theatre that will be built in Duluth by A. F. Sater will cost \$150,000. It will have a frontage of 65 feet with depth of 160. Capacity 1,600.—Lew Adams left the "Star Show Girls" this week. He will return to New York. There is a number in the show where Adams and the girls appear on roller skates. On Sunday afternoon one of the girls lost her balance and landed heavily on Adams' nose, almost fracturing it. Adams explains that he did not leave the company on that account, but by mutual consent.—Viola Sheldon (Mrs. Harry Hastings) passed through here en route to San Francisco, where she has been called to settle the estate left by her father, who died recently.—When the "Star Show Girls" opened in Milwaukee Sunday Manager Fennessy discovered that the chorus was short by three. The crew secured by him connects two of the strayed girls with an automobile episode after the night performance in Chicago last Saturday. They have not made their appearance yet. The other girl left the show here and another threatens to quit this week.—The vaudeville bill given at the Chicago Athletic Club, Saturday, under the management of Fred Gardner, was made up of Wells and Sells, Mabel Cassidy, Gardner Trio, Ida O'Day, Early and Late, Mimic Four and Sugimato Troupe of Japs. Vaudeville will be given there every other Saturday. Chas. LeRoy, the German dialect comedian, leaves for New York next week to consult with Aaron Hoffman about a sketch he has in preparation.

### PHILADELPHIA, PA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9:30).—With one of the most entertaining bills that has been given here for some weeks the Keith management did remarkable business during what is usually considered the poorest period in the season. This week's bill has a brand new Creasy sketch, "The Wyoming Whoop," under New Acts, to top it off. Houdini, "the handcuff king," returned for further triumphs. New features are promised during his engagement. The Finneys have not been seen here for about six years. Finney's daughter has replaced his former partner, who is now doing nataorial tricks under the name of Berline Nata, I think. The Finneys perform in much the same order used before and scored. Catherine Hayes and Sabel Johnson were seen together for the first time. Miss Hayes has made the better of her partner in avoidpods and does her best to pull the act along by taking care of the comedy. She makes the error of anticipating her lines, feeling that she is going to say something funny, which is all but spoiled by the time she delivers it to the audience. The singing portion of the act is good. More should be made of the child impersonations, which is the weakest part of the act when it should be the strongest. The pair was well received. The Six Musical Cutties, with almost a complete change of program, made a sound triumph. Harry Ernst is the only one of the original Quaker City Quartet left, but the "Village Blacksmith" is still retained. John Healy, who carries one back to the early days when he was one of the team of John and Nelly Healy, takes good care of the comedy and the singing of all four pleased. Post and Russell have pretty nearly everything but juggling and tight-wire walking in their act, which won favor. Ellisade Murray had one or two new songs and stories and was welcomed by those with whom she has long been a favorite. Little Zena Kelfe has added a pony to her act since she last appeared and her offering fitted in nicely. Ramsdell Sisters, songs and dances; De Voy and Miller, comedy acrobats, and Tyson and Brown, singing and dancing, were all newcomers who had fair offerings in their respective lines, and Rado and Bertram repeated their sketch "The New Girl."

BIJOU (W. V. Jennings, mgr.).—Pat Reilly and his "Big Show" is "in our midst" this week and as a result the Bijou did a land-office business all week. Mr. Reilly is a veteran of the old school and one of the few who stick to the old-time quiet Irish witcisms to win favor. No show that has been seen here this season pleased the patrons of this house more. The first part is called "A Night in Atlantic City" and is credited to Billy Williams, but Reilly added so much local color this week that it might have been hatched in his seashore home. Reilly takes care of the bulk of the comedy and does it well. He has the assistance of two or three capable comedians and is surrounded with a bunch of good-looking girls

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Miss Bertie Herron, who has been sneaked into Pastor's on rubbers and made the audience and managers sit up and take notice, attributes her success to the songs "At the Meeting House To-Night" and "Is Everybody Happy?" Miss Herron is the originator of her unique style of comedy and assisted by the good songs above mentioned cannot help getting to the front. She deserves success. Marie Laurent, the small girl with the large voice, had to respond to three encores with her rendition of "Somewhere" at the West End Theatre.

who have been well drilled and who work as if they liked their boss. All the musical numbers in the first part go with vim and dash and there are enough to keep the piece from dragging. Vinie Henshaw, James Coveney, Caroline Farr and Teddy Alene have numbers, and Ada Lorraine, who is one of the good-lookers in the line, interpolates a dancing number cleverly. "A Supper for Two" is the burlesque. Like the first part there is a good bit of familiar material used, but the comedy is not allowed to lag and there are a couple more numbers to help keep it going. There is a burlesque band here that wins many laughs. One of the show's strongest features is the dressing. There is not a poor costume on the stage and even the least expensive dresses have been selected to show to the best advantage. The closing number in the first part shows the girls in natty knickerbocker suits of velvet, which look neat in a looking costume as has been shown here this season. Tights are not featured, but there is a pretty march number in the burlesque, the girls dressed in white and gold with Flo Wells, a good-looking blonde, in a fetching red costume. In all it is a splendidly dressed company and with bright scenery to match makes an excellent appearance. Caroline Farr was billed to open the olio with illustrated songs, but is suffering from a heavy cold, and Ruth Wright, "The Boy Tenor," substituted with success. Dally, "the Mad Man," appeared in a mixture of juggling and acrobatics, his barrel juggling being the best. The Six Bergs, who were imported last season, met with favor in their familiar offering. Cunningham and Coveney did well in a dancing turn and Vinie Henshaw and George Fransloll again pleased with their sketch "Behind the Scenes." These two have the principal parts in the burlesque and show more striking costumes. Reilly has the best show to date.

CASINO (Elias & Koenig, mgr.).—William S. Clark's "Jersey Lillies" offered a pleasing bill as this week's attraction. There is nothing particularly bright about the comedy, but there is plenty of action to offset this and the entire show moves along at a good pace. "The Phonograph Girls" was new here and scored a hit. George X. Wilson, Harry Woods and others took care of the comedy lines in an acceptable manner and there is a chorus which averages good as to appearance and is a bit above the average in singing strength. Fannie Vedder, Isabelle Hurd and others have numbers and there is an unusually strong olio, which includes Gordon and Chacon, Vedder, Franklin and Buckley, Woods and Greene, Bowen and Lina and Baker and Robinson.

TROCADERO (Fred Willson, mgr.).—The Fay Foster company furnished the entertainment this week. This is the second visit this season to this city and what changes have been made have been for the better, the show being a big improvement over what was given here before.

LYCEUM (J. G. Jermon, mgr.).—The Farrell-Taylor Trio are missing from the olio offered by the "Bowery Burlesquers" this week. Outside of this the show is about the same seen at the Lyceum earlier in the season.

DIME MUSEUM (T. F. Hopkins, mgr.).—The Bayroff Oriental Troupe of Syrian dancers, musicians and fencers featured an attractive bill this week. Carrino's performing bears, Sodene's "Punch and Judy" show; Prof. Burkhardt, magician; Joseph Stanley, strong man; Emma Krause, vocalist; Leo Brothers, skating comedians; Alsace and Kress, comedians; Bertina and Brockway, singing and dancing, and Leo Herbert, comedy, also appeared.

NOTES.—This has been reception week for Pat Reilly. Wednesday afternoon Samuel J. Malone, a leading political light of this city, and Ed Saunders gave a box party at the Bijou and during the performance presented Reilly with a mammoth Irish flag and at the evening performance Mayor Stoy, Robert Delaney and a delegation from Atlantic City occupied a reserved section of the theatre. A dinner party followed.—Catherine Hayes and Isabel Johnson are seeking a sketch from the pen of Will M. Cressy.—It is reported that the McCall Trio are to quit the Fay Foster company. Glebe Eller and Harry L. Cooper will probably do a specialty and Katie Joseph appear in an illustrated song act to fill the gap in the olio. Mrs. Pat Reilly (Flo Wells) is proudly exhibiting a handsome sapphire and diamond ring, a Christmas gift from her husband.—Manager H. T. Jordan is the happy father of a new girl baby this week.—Everybody declares the anniversary number of Variety a great hit, the only complaint

being that the supply was not equal to the demand.—Fred Niblo, being interested in the success of Will M. Cressy's new sketch, "The Wyoming Whoop" at Keith's in Philadelphia, wired the author-actor for report on the first performance. "Press, public, pulpit and property man think it's great," replied Cressy. "How do the stage hands like it?" wired Niblo in further question. Cressy has not been heard from yet.

CINCINNATI, O.  
By HARVEY HESS.

STANDARD (Charles B. Arnold, mgr.).—"Boston Belles" (Jack Singer, mgr.). The offering is a two-act musical farce. In both parts Clarence Wilbur is featured. Generally the company is superior to the average burlesque show. In places there is a lack of proper material and the slapstick is resorted to for comedy. John Waiters and Richard Black, "tub" characters, and John McCone as a tramp were clever. Harry LaMarr, female impersonator, handled his part ably. A chorus of fourteen good-looking, well-shaped girls are excellently costumed. The comedians are placed in the rear of the chorus, which is an improvement over the usual style. In the opening burlesque four musical numbers are introduced, the last one led by Frankie Bailey, who still retains the ring of her former beauty of limb. She makes one attempt to sing and has two or three lines to speak, but that let's her out. In the olio Hattie Mills sings very nicely and tells a story or two. Rice and Waiters in "A Boy on the Farm" have a novelty act that went big. Harry LaMarr, female impersonator, good. Black and McCone, the "Brutal Brothers," big hit. Haroer, Desmod and Hilliard colored, put up a lively act. Next: "The Crackerjacks."

COLUMBIA (H. M. Ziegler, mgr.). Sunday rehearsal 10:30.—The bill this week is a collection of strong acts, each number being placed well. Vernon, ventriloquist, has a very enjoyable act. Edouin and Edwards in "A Bachelor's Dream" are clever, but the sketch is too old to be enjoyed. Reiff Brothers do a graceful dancing act. Gardiner and Vincent present "Winning a Queen," a novel act that is interesting and humorous. Mayme Remington and her "Buster Browns" (first time here) do a singing and dancing act that went with a dash. The Rose De Haven Sextet in "The Understudy" is gorgeously dressed, while the dancing and singing and team work of the girls is precise and good. The Six Provenables, cycle, is an excellent turn that proved a good closing act. The hit of the bill was Clinton Crawford in his monologues.

PEOPLES' (James E. Feunessey, mgr.).—"High School Girls." There is but little merit in the opening burlesque. The chorus is the redeeming feature of the show. In the olio: Lilla and George Brennan have a comedy singing act which pleased. Alice Willard and Madge Hughes, "sister" act, in "From Bowery to Broadway," were the hit of the bill. Kennedy, Evans and Kennedy have a face which they call "Wall Street," fair. Doyle and Howard, singers, pleased. Hilda Carle and her twelve "Red Ravens" were featured as a special added attraction, very good. The closing burlesque "Mixtures" was no better than the opening skit. Next: "Tiger Lillies."

PITTSBURG, PA.  
By JAS. T. TYNDALL.

GRAND (Harry Davis, mgr.).—Manager Davis does not stint the bill the "week before." "Doings in a Pullman Car," presented by Nita Allen and company, makes a decided hit. Harry Tate's "Motoring" is favorably received. The Kaufman Troupe gives its usual wonderful bicycle tricks. The Ellmore Sisters are prime favorites. Mullen and Correlli, clever acrobatics, and the comedy exceedingly good. Geo. W. Day has a first-class monologue with songs. The Village Choir, a singing quartet, made good. Murphy and Frances, colored, have an entertaining act. John and Mae Burke, Lillian Maynard, Young Brothers and others round out a first-class bill.

GAYETY (James E. Orr, mgr.).—The "Trans-Atlantics" are pleasing. An up-to-date two act comedy is given, the olio being placed between the acts. The comedy is good, introducing some comedy and well-costumed girls and pretty light and stage effects. Al M. Friend and J. C. Mack are the principal funmakers. The olio is well balanced. Madame Elmerie springs the trapeze disrobing act and gets away with it. She is assisted by M. Silvern in some new acrobatics. The Two Rackets have a first-class talking act, introducing a caricature of Bob Fitzsimmons. Higgins and Emerson in illustrated songs, the teams of Fennell and Tyson and Friend and Downing in talking, slugging and dancing acts, and Howard Brothers, Slapstick experts, all make good.

ACADEMY OF MUSIC (H. W. Williams, mgr.).—"The Kentucky Belles" is giving an A No. 1 burlesque show. The company is quite large and the girls and costuming are up to date. Reid and Gillett do a fine bit of burlesque melodrama which makes the hit of the show. The olio is not very extensive but is good. The Century Four sing well and the comedy work is good. Young Buffalo, assisted by Mlle. McLeod pleases. "Buncoid," introducing Reid and Gillett and a group of Hungarian acrobats, the Wloras, makes a decided hit.

HIPPODROME. Win. A. Brady's ten-cent amusement palace, is drawing big crowds. Kara, "the best living example of the Darwin theory," is the main attraction.

AUSTRALIA.

Melbourne, October 29.—The Melbourne Racing Carnival, in full swing now, attracts visitors from all parts. The managers have their books specially baited. The Opera House is presenting a strong bill. Among recent arrivals are Les Deux Cabales and the Alaskans, two acrobatic teams whose turns, somewhat similar in work, are a revelation here. The latest leading attraction is "La Moto Girl," an American product. It is only when this attractive "doll" skips laughing off the stage that

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the clever deception is detected. Alf Chester and Larry Lewis, English comedians, continue in favor, and the Gaumont Chronophone (a combination of phonograph and bioscope), together with a goodly batch of local celebrities, complete a first-class bill.

A branch of Boston & Wombell's Circus (rather a variety show) after touring Australia for the past year, is revisiting Melbourne.

Wirth's Circus also opened here last Saturday. Its star attraction is the Flyer Herberts, from Barnum & Baileys. Another "draw" is the clever riding of Miss Phillipina, "America's greatest horsewoman."

Harry Rickards, the Opera House boss, has returned from Europe, where he engaged a whole firmament of stars to visit us in succession within the next few months. A few weeks ago he set a strong combination to work the principal cities of New Zealand and the "spec" is, I believe, proving a big success.

A. G. WYNNE.

ANDERSON, IND.

CRYSTAL (J. W. McEwen, mgr.).—Week 10: Budworth and Wells, very clever; Audrey Post, illustrated songs, received applause; Ed C. Hayes, blackface monologue artist, very good; Stevens and Keely, sketch, received continuous applause.

BIJOU (Davis & Shimer, mgrs.).—Week 10: Grossie the handfond wonder, good; Eugene Emmett in dialect characterizations, very good; The Great Oil Zada, Oriental wonder, fair; Cora Beach Turner and company, comedy sketch, very good.

CHAS. H. EWING.

APPLETON, WIS.

BIJOU (Frank Williams, mgr.). Monday rehearsal 11:15.—The Vere and De Vere, sketch, good; Veda, slack wire, good; Mr. and Mrs. Krona, sketch, good; Herbert Gilbert Trio, hit; Frank Williams, illustrated songs.

GEORGE KOHLER.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—Stanley and Leonard, excellent; Redford and Winchester, burlesque jugglers, made a hit; Burke and Dempsey, stories and parades, very good; Byron and Langdon, "The Duke Detective," good and fluently enored; the Great Brothers Bicyclists, very good; Alf. Grant and Edith Long, very good; the Hungarian Boys' Band in musical selections, numerous encores.—MONUMENTAL (Sam. M. Dawson, mgr.). "Cherry Blossom" company are up to the mark.—GAYETY (E. W. Bullard, mgr.).—"The Runaway Girls" company in "Sultan's Dilemma" with Four Livingstones, fine show and olio good.—TRAYMORE CASINO (F. Kehel, mgr.).—Casper and Clarke, sketch team, good; Georgia Thomas, songs, fair; Nagle and Adams, jugglers, good; Nelle Rumford, songs and dance, good; Al West, songs, fair.—EHMLING'S MUSIC HALL (Aug. Ehmling, mgr.).—Corn Campbell, schtrup, fair; II. P. Moorehead and company, farce comedy, good; Fedora Regena, vocalist, good; Frank and Frank, novelty bag punches, very good; Chas. Raynor, comedian, good.—COLONNADE.—Being run as a 10, 20 and 30-cent house. Closed up on Monday on account of not doing any business and the theatre may be leased.

SYLVANUS.

BATTLE CREEK, MICH.

BIJOU (W. S. Butterfield, mgr.). Monday rehearsal 10:45.—Chas. and Radcliffe, good; Lew Wells, great; Klugschnack, comedy musical act, big hit; Eddie Richards, "upside down dancer," good.

N. RITCHIE.

BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr.). Monday rehearsal 10:10.—The Great Elverton, European acrobatic gun spinner, good; May Walsh, dainty comedienne, good; Dan Harrington, ventriloquist, seen here before with same material; Roland West in protein play, "The Criminal," very good.

HIPPODROME. Win. A. Brady's ten-cent amusement palace, is drawing big crowds. Kara, "the best living example of the Darwin theory," is the main attraction.

JOGGERST.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.). Rehearsal 10.—Trixie Friganza, the headliner, was one of the hits of the season. Morris Cronin and his troupe of European jugglers, good; the Marco Twins made everybody merry; the Four Fords were effective dancers; George Wilson in parades, excellent; Wyllie's trained dog circus, attractive; Garritt Bros. in a skating specialty, clever; Rae and Brosche have a screamingly funny skit. Next:

BURLINGTON, IA.

GARRICK (J. M. Root, mgr.). Monday rehearsal 1:30.—Elliott, Belaire and Elliott, comedy acrobatic act, big hit; Gen. Ed. Lavine, very good; Eve B. Perkins, illustrating her songs with original drawings, good; Billy Tan, dancing and monologue artist, clever; illustrated songs by Gnerdon J. Colvin.

DCLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.). Monday rehearsal 1:30.—Wilfred Clark, Theo Carew and company in a skit, clever; Fred and Pauly, gymnasts, good. Others were: Kelly and Violette; Everhart, hoop manipulator; Nat Haines, blackface comedian; The Wills Family, musical act, good; Cliff Gordon, German comedian, good line of talk; La Troupe Carmen, wire workers, concluded the bill.

LYRIC (E. H. Anthony, mgr.). Monday rehearsal 11.—Sketch "The Deserter" heads the bill, played by Chas. Ulrich and company, proved to be interesting; Camillo and Fona, contortionists, good; Downey and Willard in a comedy skit; "A Call on the Doctor"; Nice Sisters, singers; Joseph Callahan, sketch "People We Know," gives good impersonations of famous men; Tanner and Gilbert, "How to Make Love," pleased.—EMPIRE (Geo. Chenet, mgr.). Monday rehearsal 11.—"World Beaters" was the attraction for the week.—STAR (Drew & Campbell, mgrs.). Monday rehearsal 11.—"Alcazar Beauties." In the olio the following appeared: McDevitt and Kelly, dancers, good; Etta Victoria, "The Bashful Venus," clever; James and Davis, Dixie minstrels, have a good line of talk; Lawrence Crane, Irish magician, "How to Make Love," pleased.—EMPIRE (Geo. Chenet, mgr.). Monday rehearsal 11.—"World Beaters" was the attraction for the week.—STAR (Drew & Campbell, mgrs.). Monday rehearsal 11.—"Alcazar Beauties." 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The Bullfrog  
and the Coon  
is published by  
Geo. Feist  
New York.  
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as an added attraction.—AVENUE (Drew & Campbell, mgr.).—The "Rialto Rounders" with Eph Thompson's elephants as an added feature are doing S. R. O. business at this house.—CRYSTAL (John W. Nash, mgr., Monday rehearsal 11).—Coleman and Mexis in a daring sharpshooting act are the feature, and are very clever. Frank Clayton in a musical monologue went fairly well. Avery and Pearl in a black-face sidewalk conversation act were the laughing hit. Ethel and Polly Hazel in "A Pink Tea," pleased. Anson Schirhart sang illustrated songs and won favor.—NOTES.—The Lafayette Theatre, formerly a stock company house, announces their opening with high-class vaudeville under H. H. Lamkin's management, Dec. 31.—The "Rialto Rounders" paraded the main streets Monday and reminded one of a circus parade. The entire company in carriages and Eph Thompson's elephants in line made a good impression.—The Friedlander Brothers' musical artists, billed at the Crystal Theatre this week, for some reason are not appearing at that house. LEO LESTER.

## DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr., Monday rehearsal 11).—The "Parisian Belles," headed by Shepard Camp and Bebe Donaldson, are giving one of the best shows seen so far this season at this house.—ELIJOU (Joe Maitland, mgr., Monday rehearsal 12).—Cohn's dogs, fine act, big hit; O'Neill's Minstrels, fine; Howe and Edwards in a pleasing comedy sketch; Douglas and Ford, singing and dancing act, good; Garry Sisters, singers, pleased; Iadore Silver, pictured melodies, fine. HARRY.

## EASTON, PA.

ABLE OPERA HOUSE (W. K. Detwiller, mgr., Monday rehearsal 11).—The "Palace of Emperors" was introduced in the "Palace of Emperors" a gorgeous setting. Dockstader appeared at his best with his new songs and as "The Editor" he is it. Neil O'Brien repeated his former success in "Rapid Transit Up to Date," his song "Brotherly Love" proved a winner. Eddie Leonard in the Southern spectacle "Dixie Land," with a dancing chorus, proved an attractive feature. Murray-Mackay company, 10-15. Specialties by the following artists: Unicycle Ray, bicycle act; Hammond, hoop roller; The Lynns, comedy boomers; Arnolda, feats of strength.

## ELKHART, IND.

CRYSTAL (John Ammons, gen. mgr.; Geo. Lawrie, res. mgr., Monday rehearsal 10).—Musical Gerald, Guy's Parlor Minstrels, receive favor; Jinks and Clifford, scream; Gerdie Gardner, above par.—NOTES.—Holmes Travis, pianist at Crystal Theatre, closes Saturday evening. He leaves for Oklahoma City, Okla., where he will embark in the real estate business.—Walter Rudessill, who has since the opening of the Crystal operated the Kinodrome, has resigned his position to be succeeded by Walter Joseph. Mr. Rudessill is conducting a picture show in Benton Harbor, Mich. C. A. B.

## ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr., Monday rehearsal 10).—Tanks Japanese Troupe, clever equilibrist; Barney First, ordinary comedian; Mr. and Mrs. W. W. O'Brien, nest sketch; Vinton and Clayton in "Bill Casey the Burglar," pleasing number.—RIALTO (F. W. McConnell, mgr., Monday rehearsal 1:30).—Kelly and Kelsey, The Renos, Bijou Magnon, Anita Falvre, Rae Vaughn and Rena Barry comprised a strong bill. J. M. BEERS.

## ERIE, PA.

MAJESTIC (Frank M. Clark, mgr.).—Melrose Troupe, acrobats, above ordinary; Delmore and Darrell, good; Renfro and Jansen, "The Second Fiddle," good; Will Vidocq, monologue, pleased; Capt. Henry, wireless telegraphy, interesting; Carr and Jordan, good; Edith Talbot and company in "Her Little Game," satisfactory. L. T. BERLINER.

## EVANSVILLE, IND.

ELIJOU (Geo. Seilinger, mgr.).—Gardner and Revere, comedy sketch, well received; Raymond Teal, monologuist, favorite and given warm reception; Raymond and Clark, singer and dancers, well liked; Lillian Shaw, comedienne, kept the audience in good humor; Brothers De Van, comedy acrobats, have good act. ROBERT L. ODELL.

## FORT WAYNE, IND.

TEMPLE (F. E. Stander, mgr., Monday rehearsal 10).—Italian Trio, very good; Berry and Berry, comedy musical, pleased all; Harry and Mae Howard, singing and dancing, fair; Rockaway and Conway, sketch, "The Country Kid's Visit," good; Fred Laserre, contortionist, excellent. DE WITTE.

## FRESNO, CAL.

NOVELTY.—(Monday rehearsal 5).—Belasco Stock closed 2. House dark week 3. Vsudville week 10 with following bill: Chiquita, good; Bell-Boy Trio, very good; Mendell Comedy Company in "Frohman's Troubles," continual roar; Anston Brothers, comedy jinglers, pleased every one.—NOTE.—Thos. J. Myers is the new manager. Mr. Myers has been the general press representative and treasurer of the Norris & Howe Circus for the past four seasons. BOB.

## GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Vontello and Nina, Roman rings, good; George Mundewiler, illustrated songs, very good; Latoy Brothers, comedy acrobats, very good; Hawley and Leslie, singing and dancing duo, clever; Martini and Maximilian, burlesque magic, very good; Eva Ray, thought transference (held over), very good.—ELIJOU (F. E. Payden, mgr.).—Half week 13. John Marther, musical, fair; Wiley Ferris, illustrated songs, good; Stewart and Riley, sketch, good; Ben F. Cox, singing and talking comedian (held over), very good; Rodell-Herbert Trio, acrobats, good. F. E. R.

## GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr., Monday rehearsal 10).—Carle Cook, blackface comedian, fair; C. W. Williams, ventriloquist, good; Katherine Call, fair; Sydney Dean and company, excellent. MOWERS.

## GREEN BAY, WIS.

ELIJOU (R. Lesson, mgr.).—Rome, Mayo and Juliet, burlesque minstrels, a big hit; Yorke-Herbert Trio, acrobatic comedy sketch, amusing; Arthur and Jessie Krona, comedy juggling, good; Mile. Vida, character change wire act, sensational; Holton Griswold, illustrated song singer. A. E. BODENHEIMER.

## GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (L. Newcomb, res. mgr., Monday rehearsal 10).—"Ametsa," the mirror dancer, whose home is in this city, made a big hit; Lance and Ryan in singing and some good comedy pleased; Fanny Frankel sang fairly well; Mshoney Brothers, good comedy act, their clog dancing being especially good; Harry Brown's singing and sketches pleased. C. H. HALLMAN.

## HAMILTON, ONT.

SAVOY (J. G. Appleton, mgr., Monday rehearsal 1).—The Tanakas, magicians, good; Louise Campbell, vocalist, fair; Harry L. Tighe and company, college sketch, take well; Jacob's dogs, nest animal act; Eddie Mack, novelty dancer, excellent; Charlotte Parry and company, well done, the feature act; Green and Werner, an act full of laughs, well received; Holman Brothers, acrobats, above the average. JACQUES.

## HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr., Monday rehearsal 10:30).—The headliner is Ned Wayburn's "Futurity Winner," one of the most elaborate features presented in vaudeville. The racing scene is very exciting and arouses unrestrained enthusiasm. Barry and Halvers, in a singing and dancing turn, were very neat; Louis A. Simon, Grace Gardner and company in "The New Coachman" very funny; Madden, Fitzpatrick and company in "The Turn of the Tide" seemed to hold the attention of the audience; Ray Cox, "the Girl from Dixie," delighted with Southern songs and stories; Paul Barnes, monologist, told some pleasing stories; Harson and James, colored comedians, very clever. W. H. RHODES.

## INDIANAPOLIS, IND.

GRAND (Shaefer Ziegler, mgr.).—While the program was hardly up to the standard of the last four or five weeks, it contained good features. Charley Case, always a great favorite here, scored an emphatic hit. He always has something new up his sleeve. John C. Rice and Sally Cohen, who are among the best of the farceurs, enacted their play, "All the World Loves a Lover" in finished style. Fliske and McDonough, in their sketch "Good News," were well received, and Edith Helena scored a hit with her agreeable singing. The rest of the bill was made up of offerings by Ida O'Day, singer, impersonator and banjoist; Burton and Brooks, character comedians; Lee Arbois, European acrobats, and LeRoy and Woodford in a talking and singing skit. For Christmas week the Grand will have Ned Nye and his "Rolling Girls" as the chief attraction.—EMPIRE (Chas. Zimmerman, mgr.).—The work of the chorus of "The New London Gaely Girls" was the best feature at the Empire for the first half of the week, although several of the specialists were well liked by the audience. Beginning with this week this theatre will have two burlesque shows dividing the week. "The Nightingales" bold forth the latter part of this week.—GAIETY (Edward Shayne, mgr.).—Return engagements are now in vogue at this house. "The Dainty Duchess Burlesquers" returned for another half week's engagement opening Dec. 17, and repeated their success of the early season. Lilia Selbini, as before, was the bright star of the show. "The Crackers" the latter half of the week.

ROBERT L. ODELL.

LOUIS WESLYN.

## JACKSON, MICH.

ELIJOU (Wm. Marshall, mgr.).—Four Shannons, singers and dancers, good; Frederick Heider, monologue, good entertainer; Louis Bates in character studies, above par; Eddie Badger, musical act, clever; Wm. Marshall, illustrated songs, hit.

WERNER.

## JERSEY CITY, N. J.

BON TON (T. W. Dinkins, mgr.).—The "Imperial Burlesque," in which Jack E. Magee made hit. Olo; Pauline Moran, comedienne; Fred W. Gray and Nellie Graham, musical sketch, good; Al Deona and Ed McDonald, acrobats, comedy, very good; Frank Murphy and Jack E. Magee, Irish comedy, very good; "Zimmer," juggler, good. Closed with "Out to the Front." In closing burlesque Mamie Lee made good. Next week: "The Americans." KEITH & PROCTOR'S (Frank Burns, mgr.).—Arlington and Helms, tone singers and dancers, good; Kenny and Hollis, "Two Students," pleased; Dorset and Russell, "The Musical Railroaders," in musical skit, very good; Harry Gilfill, comedian, very good; Lynn and Faye, two girls who can and do dance gracefully, they can also sing; Valerie Berger and company, well acted and pleased; Dave Lewis, refined German comedy, good; Bailey and Austin, comedian and acrobat, very good. PETE.

## JOLLET, ILL.

GRAND (L. M. Goldberg, mgr., Monday rehearsal 2).—The Risleys in a novelty acrobatic act, excellent; Harvey and De Vara, "The Dancing Kids," good; Prince Albene and Miss La Brant, in "second sight" act, pleased; Trolley Car Trio, liberally encored; Ida Howell, singing comedienne; Ware Cummings in illustrated songs, fifth week. BLANCHE M. STEVENS.

## KALAMAZOO, MICH.

ELIJOU (Harry W. Crull, mgr., Monday rehearsal 2).—Three Ronalds, headliners, excellent; Lew Wells, monologuist, very good; J. W. Mills, impersonator, very good; Lockhardt Sisters, good; Gurney Cisler, good. F. R. YOUNG.

## KANSAS CITY, MO.

OPHEUM (Martin Lehman, mgr.).—Big business, well-balanced and excellent bill. "Vassar Girls," hit. Howard and Howard, pretty bit of comedy; Zaseline-Vernon, pleased; Black and Jones, colored, liked; Sears, illusionist, good; Lillian Apel, piano, pleased; Mazus and Mazette, good.—CENTURY (Joseph R. Donegan, mgr.).—Sam Devore's Company is furnishing the entertainment to big business. Above the average in burlesques. A chorus of girls who can sing helps the show along. Next: "Miss New York Jr."—MAJESTIC (E. G. Davidson, mgr.).—Greater New York Stars" are doing excellent business. The show is a meritorious one. In the olio are Buch Brothers, acrobats; Maryland Tyson and her pony ballet. Next: "The Lid Lifters." FAIRPLAY.

## LITTLE ROCK, ARK.

MAJESTIC (Fred B. Crow, mgr.).—Week 10: Halen and Fuller in "Her Sunday-school Boy"; Gilroy, Haynes and Montgomery in "The Good Ship Nancy Lee"; Sanderson and Bowman, musical comedians; Moos, Herbert, musical; Orville Pitcher, monologue; W. S. Le Compt, "fire eater"; all very good.—NOTE.—Work is progressing rapidly on the New Lyric Theatre. OZKAREIN.

## LOS ANGELES, CAL.

OPHEUM (Clarence Drown, mgr., Monday rehearsal 2).—Week 10: Trovillo, ventriloquist; Musical Avolos, xylophones; Dillon Brothers, songs; Lina Panter, slack wire with comedy assistant; Chas. F. Simon, musical monologue, made hits, held over; Knight Brothers and Sawtelle, favorites; Kita Banzai Japs, hit; Long and Cotton, impersonations, well liked. BARTLETT.

## LOUISVILLE, KY.

HOPKINS (W. M. Reichmann, res. mgr.).—Edward Clark and "His Winning Widows," very clever. Carter and Dehaven and Flora Parker do some very clever singing and dancing; the Four Rios have a novelty acrobatic act, good and full of comedy; Tom Fortune and Josephine Davis, musical skit. Both possessors of good voices. John Dunn and Wilhelme Francis, full of action, the Great Dalton do some good barrel jumping and introduce a clever acrobatic dog; Edward Sabre sang illustrated songs. Mr. Sabre is an ex-Louisville baseball star. He scored a hit. CHAS. SYLVESTER.

## LYNN, MASS.

AUDITORIUM (Harry Katzen, mgr., Monday rehearsal 10).—Bill not up to standard on account of the "week before." The Zingari Troupe, well liked; Whitman Sisters and Robinson, colored, scored; McKay and Cantwell, "the two Daffydills," good; Patsy Doyle, fair; Lavine-Chimaron Trio, pleased; D. Alma's dogs and monkeys, good act; Dora Ronca, violinist, fair. DAVE CHASE.

## LONDON, CAN.

BENNETT'S (J. H. Alois, res. mgr.).—Nellie Beanmont and company in "A Busy Day" got the most out of a poor vehicle; incidental songs and

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## Merry Christmas

comedy, very good; Juggling Banana, good; Dancing Mitchell, well received; De Cam and dog, clever; Jno. F. Fields and Nat Hanson, warm favorites; Esmeralda, xylophone soloist, very good; Selbini and Grovini, clean-cut acrobatics, pleased.

M. GORDON.

## MARION, IND.

CRYSTAL (J. H. Ammons, mgr., Monday rehearsal 10).—Week 10: Jenks and Clifford, acrobatics, scream; Musical Gerald, novel musical act, clever; Gru's Parlor Minstrels, good; Ruth Smith, singer, good.—GRAND (H. G. Sommers, lessee, Monday rehearsal 10).—Blanche Lewis, illustrated songs, good; Harry and May Howard, dancers, fair; Oliver Patton, monologue, ordinary; Blanche Freeman, ordinary; Robertson's monkeys and dogs, fair. L. O. WETZEL.

## MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Ben Burke, Hebrew comedian, excellent; Fagan and Merriam, singers and dancers, hit; Dolly Hayden, female baritone, fine; The Barringtons, sketch, hit.

CHARLES E. LACKEY.

## MILWAUKEE, WIS.

STAR (Frank Trotman, mgr.).—"The Star Show Girls" opened here to a record-breaking attendance. Next week: "The Champagne Girls," introducing Miss Carrie Ezler.—CRYSTAL (F. B. Winter, mgr.).—Marcell and Lent, horizontal bar, good; Roof, Brennan and Roof, "The Garden Trio," sketch, entertaining; Al Coleman, dialect comedian, well liked; Senor Cardona and his forest-bred African lions, extremely well trained; Theo. Ullmark, illustrated songs.—GRAND (W. G. Gregg, mgr.).—James McDuff, imitator, very good; Butler and Mack, "The Broadway Kids," singing and dancing hit; Eugene Emmet, monologist, well received; Mrs. General Tom Thumb and company, sketch, entertaining.

B. H. BENDER.

## MONTREAL, CAN.

THEATRE ROYAL (H. C. Egerton, mgr., Monday rehearsal 10).—"Williams' Ideals" are giving good show.—NOTE.—Al E. Read, of Readscope, has Stanley Hall nearly ready for the opening of his novelty and vaudeville bill to run during holidays.

AL. M. PRENTISS.

## MT. VERNON, N. Y.

OPHEUM (Henry Myers, mgr., Monday rehearsal 10:30).—Cooper and Gear, Hebrew comedians, fair; Jack Marshall, imitations, good; Dancing Flynn, pleased; Bettina Bruce company in "The Ashes of Adam," laughable; Bud Ross and company, clever skit, well played; Bessie Greenwood, soprano, good; Prof. Dodd and his dog, Peter.

GEO. FIFER.

## MUNCIE, IND.

STAR (Ray Andrews, mgr.).—James A. and Cecilia Welch in "The Players" fair; Frank Gray, pictured melodies, good; James C. Short and Shorty Edwards, eccentric comedy entertainers, very good and took well; Arthur Browning, "The Dancers," received good applause; The Hills, tour comedy acrobats, good.

GEO. FIFER.

## NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr.).—Good show and patronage. Irene Lee and her "Kandy Kids," hit; Hoey and Lee, Hebrew comedians; Artols Brothers, horizontal bar; Beatrice Moreland and company in "Taming a Husband," good; Paul LaCroix, good juggling; Bryant and Saville, musical comedy, fair; De Chantal Sisters, songs, ordinary.

KNOT.

## NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; F. J. Windisch, res. mgr., Rehearsal 10:30).—Karno's speechless comedians in "A Night in the London Slums" was the excellent feature. The Farrell-Taylor Trio gave some new turns which were enjoyed and enthusiastic encores were in order all week. "A Honey-moon in the Catskills," by Estelle Worrelle and Jules Kusse, was a merrymaking skit which took Gilday and Fox, Hebrew comedians, good; Mme. Anna Plasm in Metropolitan Opera Trio, excellent,

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the others only fair, especially the tenor, Slg. Tortorici; De Faye Sisters, musical duo, good; Tossing Austin, entertained.

E. J. TODD.

OTTAWA, ONT.

BENNETT'S (Gus Greening, mgr.)—Mr. and Mrs. Robyns give a smart sketch, "Counsel for Defense." Clark's dog and pony show went well. Adair and Dahn gave a clever exhibition of wire walking. Walter Daniels in his impersonations of stage favorites was well received. The Victors in a wonderful display of physical development gave every satisfaction. Simmons and White, the blackface comedians, were well applauded. The Vans in original singing and comedy were recalled. A. McCALLISTER.

OMAHA, NEB.

OPHEUM (Carl Maher, mgr.)—Papinta heads the bill, hit; Bard Brothers, best acrobatic act this season; Emmett Devoy and company scored; J. H. Cullen, parodies, well received; Emilia Rose, good; Violet Dale, pleased; Fred Waters and Morrisey Sisters, dancing, went big; NOVELTY (F. E. Stoeker, mgr.)—Weaver and Lambert, hit; Myrtle and Harry, pleased; Lula Thael, good; Bertha Hellyer, illustrated singer, good voice. JAMES L. RING.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr. Rehearsal 9).—Lesky-Rolfe Quintet, big hit; Byrne and Herman, pantomime act, big hit; Avery and Hart, colored entertainers, scored; Jules and Ella Garrison, fair; Young America Quintet, good singing act; Flamen and Miller, good conversational act; George H. Wood, monologue, scored heavily; Ed Estus, equilibrist, fair act of its kind.

FITZ.

PAWTUCKET, R. I.

CAPRON'S NEW PAWTUCKET.—A good bill this week. Florence Gilbert Fox, soubrette, very good; Juniper and Hayes, colored, catchy; Mike Scott, singing and dancing, pleasing; The Days, sketch, takes well; Three De Bollens Brothers, acrobats, are local favorites; John P. Lavins, songs, good; motion pictures and comedy farce close the show.—NOTE.—Pearl Danforth and

Rockwell, magician, are at Keith's Pawtucket this week.

NICK.

PIQUA, O.

BIJOU (McCarty & Ward, mgrs.)—G. Glen Gustin, Indian novelty, pleased; the Helm Children, comedy sketch, very good; Frances Chanhart, illustrated songs, good; the Great Kreaton, the "Mad Musician," well received; Frantz and Hunt, acrobatics, well received; Carrigan and Hays, sketch mixed up with songs and dancing, went big; the amateurs were well received; Will Ramsey, songs, scored a hit. SAM R. H.

POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, res. mgr. Monday rehearsal 10:30).—Lee St. Elmo, musical German, fair; Dorothy Earl, singing comedienne, ordinary; Four Schades in "Mistakes Will Happen," same; Collins and Hawley, "the American boys," fine; Three Hess Brothers, comedy acrobats, hit. W. C. MATTERN.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgm. Monday rehearsal 9).—A fairly well balanced bill headed by the Immaculaphone, a good number; James J. Morton and Hennings, Lewis and Hennings, the biggest hits. The latter number should have a better place on the bill. Hawthorne and Burt, clever monologists and exceptionally good dancers; Eddie McDonough, pleased. Others on the bill were Count De Buitz and company, fair; Lutz Brothers, fair; Fitzgerald and Gladney; The Picquays, good; Henry and Francis, fair; Jesse Marsden; Kingsley and Lewis were billed but did not appear.—WESTMINSTER (Harry Parkin, mgr.).—Al Reeves Beauty Show holds the boards. Nothing but what is familiar to burlesque shows is introduced.—NOTE.—Mr. Lewis, of Kingsley and Lewis, billed at Keith's, was suddenly taken ill after Monday afternoon's performance and his condition became so serious that he was immediately sent to a hospital. There is great anxiety regarding his recovery. The act laid off for the balance of the week. S. M. S.

RACINE, WIS.

BIJOU (Wm. C. Tiede, mgr.).—Chas. Hecklow, singer and dancing, good; Appleby, banjoist, very

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good, with up-to-date music; Marie Hecklow, character singing and dancing, above the ordinary; Four Franks, in sketch, "A Mixed-up Affair," hit. WM. J. MCILRATH.

READING, PA.

OPHEUM (Frank Hill, mgr.).—Malvane and Thomas, singing and dancing, ordinary; Adolf Giese, clever musician; John Birch, novel and pleasing; Harry Botter and company in "A Matrimonial Blizzard," clever sketch; St. Onge Brothers, fine; Maude Lambert, scored; Snyder and Buckley, the headliners, have an entertaining act and easily carried off the honors of the bill.—BIJOU (Updegraff & Brownell, mgrs.).—17-19, dark; 20-22, Irwin's "Majesties."

KELLEY.

SAGINAW, MICH.

JEFFERS' (Chester S. Sargent, mgr. Sunday rehearsal 11).—The hit of the bill was Rogers and Evans, featuring Mr. Rogers' eccentric dancing. Harry Gasline pleased with his singing, Kimball Barrington, sensational feats on flying trapeze; Barrington, the ventriloquist, good; Blinn, Bomm, Brrr Trio, musical act, well liked; Morrison and Rich were a scream; Illinois-Kimball Troupe, splendid double somersault acrobats. Coming: "The Four Navarros." NENNO.

SALT LAKE CITY, UTAH.

OPHEUM (W. L. Jennings, res. mgr. Monday rehearsal 10).—Week 10: Kates Brothers, eccentric acrobats, very clever; Austin Walsh, burlesque, "Seeing New York," unique; Pero and Wilson, juggling and barrel jumping, well received; Vasco, "the Mad Musician," scored; Wilson Brothers, German warblers, very good; Mlle. Alexandra and Mons. Bert, aerialists, thrilling.—BON TON (J. H. Young, mgr. Monday rehearsal 4).—Week 10: Two Pecks, sketch, fair;

Cole and Cole, acrobats, good; Anderson, female impersonator, very good; Romaine and Fifel Company, sketch, ordinary; Abbott, illustrated song. RUFUS D. JOHNSON.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr. Monday rehearsal 9:30).—Week 10: Katheryn Roth, musical, good; Couture and Gillette, acrobatics, pleased; James H. Cowley, comedian and dancer, fair; Powell the Great, second appearance here, went big; Ethel Robinson, singing comedienne, good "coo" singer and hit; Pekin Zouaves, best of its kind seen here.—NOTES.—Hi Tom Ward, the Minstrel, is here visiting friends.—George Houdt, the electrician of the Majestic Theatre, was married a few weeks ago. CAL COHEN.

MAJESTIC (T. W. Mullaly, mgr.).—Week 16: Rader Brothers and the Four Sunbeams, good; Ojarza, the Cricket, pleased; Del-A-Phone kept them in good humor; Myles McCarty and company in "The Racehorse Tut's Dream," big hit; Frank and Bob, comedy acrobats, good; Crouch and Richards, musical artists, went big.

CAL COHEN.

SANDUSKY, O.

MAJESTIC (W. C. Dunn, mgr.).—This house was opened to the public Monday afternoon, 17, with the following bill: The Great Auman, bag punching, liked; Malin and Malin, dancers and banjo experts, clever; Charley Banks, good; L. Taub Brixton, Hebrew impersonator, fair; E. E. Oliver, illustrated songs, good. It was necessary to give four performances to accommodate the crowd. ZINGO.

SCRANTON, PA.

FAMILY (H. R. Smith, mgr. Monday rehearsal 10:30).—Ethel Clifton and company, good; Axtell and Dahl, fine; Dorothy Barlow, great; Roberti's



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Dec. 17—Keeney's, Brooklyn

Dec. 24—Liberty, Meriden

Dec. 30 (Sunday)—West End, New York City

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Versatility, ability, wardrobe and appearance. Will consider first class comedy or burlesque.

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"An Aerial Sensation in one Act"

Under the Management of the GRANVILLE-BENNETT CO.

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**BARTELLI TROUPE OF ACROBATS**

In the Great Sensation,

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The original Acrobatic Lasso Throwers. Booked Solid until May 14, 1907. Management J. J. MURDOCK.

Merry Xmas and Happy New Years to all.

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A LAUGHING HIT.

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Premier Eccentric Acrobatic Dancers, introducing a Funny Burlesque Pantomime—"OUT WITH THE MITT," on the Majestic Circuit.

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Guided by Weeley and Pincus in One Nonsensical Rave in "One," 15 Min. Raving This Week at Auditorium, Lynn, Mass.

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The original KOLLINS of Polk and Kollins.

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Have leased "HIS DAY OFF" to Chas. Leonard Fletcher for Australia, and "UP AGAINST IT" to  
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LOUIS WEINSTEIN PRESENTS

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Second season featured with Campbell & Drew's "COLONIAL BELLIES" COMPANY.

Fifteen minutes of solid laughter in "one" doing his novel specialty, "The Tramp and Hebrew."

**Harry Corson Clarke**

ACCOMPANIED BY

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ON (opposite side of the) **EARTH**

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Care of Harry Rickards, Esq.

Presenting  
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ILY, SCRANTON, PA.

**Four Schades**

"MISTAKES  
WILL  
HAPPEN"  
By WILLIE ARCHIE.  
Agents  
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THAT TRUE TO NATURE IRISH COMEDIENNE

**Gracie Emmett**

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**"Mrs. Murphy's Second Husband"**

TO MANAGERS AND PUBLIC FOR LAUGHING PURPOSES ONLY—WITH HER CLEVER COMPANY  
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**N. J. BURNS and MORRIS** Ed. J.

Assisted by IDA CARNEY

in their comedy creation, "WHAT HAPPENED TO O'HARA"

Management WESLEY & PINCUS.

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Sept. 3, Poll's, Worcester, Mass.  
" 10, Armory, Binghamton, N. Y.  
" 17, Orpheum, Allentown, Pa.  
" 24, Orpheum, Reading, Pa.

Week Oct. 1, Orpheum, Utica, N. Y.  
" 8, Lyric, Cleveland, O.  
" 15, Olympic, Cincinnati, O.  
" 22, Shubert, Columbus, O.  
" 29, Open.

Week Nov. 5, Hathaway's, New Bedford, Mass.  
" 12, Auditorium, Lynn, Mass.  
" 19, Hathaway's, Lowell, Mass.  
" 26, Shubert, Fall River, Mass.  
Dec. 3, Keeney's, Brooklyn.

Week Dec. 10, Open.  
" 17, Poll's, New Haven, Conn.  
" 24, Poll's, Waterbury, Conn.

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Assisted by VOLO.  
SENSATIONAL DOUBLE "GAP OF DEATH" AND TRICK CYCLISTS.  
Eastern managers, watch for us. Permanent address care VARIETY, Chicago Office, 70 S. Clark St.

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VOL. V., NO. 3.

DECEMBER 29, 1906.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

**K.-P. WILL HAVE N. Y. MAJESTIC.**

The new Keith-Proctor corporation is about to take over the Majestic Theatre in New York as a vaudeville house. Rumors to this effect have been in circulation for many months now, but matters have about come to a head. Previous negotiations failed because A. L. Wilbur asked a price for the house that was considered out of the question by Keith & Proctor.

During the period when Mr. Wilbur would not listen to "reason" there was some talk of the Keith-Proctor folks taking the Lincoln Square, but after looking over the property E. F. Albee refused to consider it. The capacity of the Lincoln Square is not sufficient for vaudeville and its frontage will not permit a proper electrical advertising display.

Up to this year the Majestic was owned by E. D. Stair and A. L. Wilbur, and when last spring Wilbur complained to his partner that the house was not being properly supplied with legitimate attractions, Stair sold out his interest in the Majestic theatres in New York and Boston. Wilbur thereupon placed the two houses at the disposal of the "Independents."

Wilbur made some \$20,000 on David Warfield's engagement at the Boston house and a little more on the Blanche Bates run there. But the Shuberts have been unable to supply him with similarly successful attractions for his New York house and the profits accruing from Boston have been steadily dropped here.

The only solution to the problem was to sell or sublet to the Keith-Proctor people. Wilbur has recently notified the vaudeville firm at the St. James Building that he was more amenable in the matter of terms and the negotiations were reopened.

The addition of the Majestic to the K.-P. circuit will further seal the vaudeville fight now on between that firm and Percy G. Williams, the leasing of the theatre at the Circle bringing it into opposition with Williams' Colonial. Opposition between the two in Harlem and Boston has been lively for some time now.

**MISS WINCHESTER IS MODEST.**

Marion Winchester played at the New York Theatre once upon a time in "The Hall of Fame" and ever since has been pretty much before the public.

For a long while now Miss Winchester has been in England. They liked her over there so well that the toe dancer owns a house and a lot of "sugar stock," left over after the profits were taken on the remainder.

She will return to America if the managers want her badly enough to pay triple the amount of salary she received upon her last New York appearance. Marion isn't overanxious; she says if the worst should come, a few more shares of "sugar" will tide her over.

**TRULY SHATTUCK BOOKED.**

"The Parisian Model," the Anna Held play at the Broadway, will lose Truly Shattuck shortly, Miss Shattuck having notified the management of her coming retirement.

She will play vaudeville, booked by M. S. Bentham, who, through Alex. Steiner, has already engaged the singer for a visit to the Wintergarten in Berlin next June.

Estelle Wentworth will replace Miss Shattuck in the play Maude Lambert was considered for the part also.

**WESTERN SECOND IN BOSTON.**

With the coming of next season the Empire Circuit (Western Burlesque Wheel) will have another house for its attractions in Boston. At present the Western Wheel shows play at the Columbia in that city.

There is a bare chance that the new theatre to be secured may be opened the latter part of the spring, but that is unlikely, and the Empire officers have about decided that next fall will be the earliest time.

**CIRCLE MAY CHANGE HANDS.**

That there have been some negotiations between Sam H. Harris, manager for Geo. M. Cohan, and Sullivan & Kraus, managers of the Circle, is quite positive, and the Circle may become a permanent home for Mr. Cohan's plays in New York.

If that should occur before the end of the present run of M. M. Thiese's "Wine, Woman and Song" production now playing the house, the show will be transferred, it is understood, to one of the Shubert theatres on Broadway, presumably the Herald Square, although if the Casino is vacant, without a ready attraction in the near future, the Thiese piece may find an abiding place there.

That if the "Wine" show moves it will play a Shubert house may be deduced from the arrangement made between the Shubert Brothers and Thiese under which the present burlesque attraction is to play the "Independent" circuit next season, Mr. Thiese putting on another organization over the Western Wheel in its place.

It is said that Alex. Carr will remain with the play, the contract with Thiese calling for his services for some time to come. If another agreement is arrived at for Carr's services it will be subject to Thiese's consent.

**NO RECEIVER FOR FOLLY.**

Chicago, Dec. 28.

No receiver has been appointed for the Folly Theatre here, nor will there be one. The talk of court proceedings resulted from a statement made by Col. John D. Hopkins, who subleased the house to the Empire Circuit Company, that he would demand an accounting and regain possession of the premises.

If the Colonel had a grievance it has been adjusted and there will be no change in the management or the policy of the house.

**INTERNATIONAL GOING SOUTH.**

Baltimore, Dec. 28.

The International Theatre Company of Chicago is understood to have purchased a site at the corner of Gay and Water streets for a vaudeville theatre, which will be operated in conjunction with the remainder of its circuit.

**GRACE LA RUE GIVES NOTICE.**

In a little less than two weeks Grace LaRue will forsake the Shuberts, having handed in a "notice" of her intention to leave.

Miss LaRue may play vaudeville pending other legitimate engagements, but this will be settled between the young woman and M. S. Bentham, her booking agent, who has Miss LaRue under a five years contract, subletting on occasions as in the Shubert instance.

**ANOTHER RYAN TO BUILD.**

Cincinnati, Dec. 28.

Articles of incorporation were filed in Columbus on Wednesday by the Orpheum Theatre Company, giving as its directors Edward P. Ryan, Dudley C. Outcalt, Charles C. Taylor, Thomas H. Darby and Henry Schulze.

All parties concerned refuse to talk for publication at this time, but it is generally conceded that the purpose of the new corporation is to erect a vaudeville theatre in Cincinnati. Several of those mentioned were interested with John J. Ryan in the Olympic Theatre here, which was recently sold to Anderson & Ziegler, carrying with it a condition that Ryan should never enter into the vaudeville field in this town.

After the passing of the consideration in the transaction Ryan said here in an interview that any agreement on his part not to participate in the Cincinnati vaudeville plum was, of course, not binding on any relatives or friends.

Edward P. Ryan mentioned in the above dispatch is a brother of John J. Ryan. Asked whether any proposal to come into his office had as yet been made by the new company, William Morris said: "All I know about it is that Edward Ryan said to me at the time of the sale of the Olympic by his brother, that he personally felt that Cincinnati ought to be able to support an additional vaudeville house and that he would immediately enter into the scheme; that as soon as he was ready to book acts he would call on me. I recognize the name of at least one of the incorporators of the new company as having been interested in the Olympic enterprise."

**ROBINSON'S A "FAMILY" THEATRE.**

Cincinnati, Dec. 28.

Robinson's Opera House will, commencing Sunday, December 30 and during the unexpired lease of George F. Fish and his wife, L. Forepaugh Fish, be conducted as a vaudeville house. W. Canfield, of Denver, Col., has been appointed manager. It will at popular prices cater to women and children, running nine acts at ten and twenty cents. The highest price charged will be twenty-five cents for box seats.

Mr. Canfield stated that the house will be booked by the Western Vaudeville Association.

**NEW YORK WON'T OPEN SUNDAYS.**

Until the agitation over the Sunday opening question is somewhat settled the New York Theatre will not give concerts on the Sabbath. The reopening was set down for to-morrow (Sunday) night, but Klaw & Erlanger, the managers, got the idea that on account of their prominence the firm might be singled out for attack, and prefer to lose the Sunday profits accruing from the concerts, said to be about \$750 each week, rather than invite notoriety.

No positive information has reached the ears of the managers regarding the future conditions. The case of Hammerstein was down for trial this week and it was expected a quick decision would be reached.

**FRANK MITCHELL DIES.**

Frank Mitchell, formerly of Mitchell & Marron, who was stricken with an apoplectic stroke in Boston two weeks ago, died on Wednesday last in the hospital to which he was removed at the time.

**"THAT QUARTET" SKIPS WASHINGTON.**

TOK.

"That Quartet" will not play Chase's in Washington next week, although having been booked for the house. Accepting the written notification mailed him by E. F. Albee, the Keith general manager, that all bookings for the four through the Keith office were cancelled, Jack Levy declined to allow his act to fill the engagement. "That Quartet" will play Hammerstein's instead, holding over for one week. Mr. Levy states that all the cancelled time has been filled with the exception of one week, which will probably be played in Baltimore, as a "strenghtener" to a burlesque show in that city.

**JULES GARRISON'S NEW PARTNER.**

Jules Garrison and Elizabeth M. Murray have formed a partnership and will appear next season in one of Will M. Oressy's sketches called "Dixie." Mr. Garrison has been appearing with his wife Ella in "An Ancient Roman," but the two have separated after fifteen years of married life and divorce proceedings have been commenced. Miss Murray is well known as a singer of coon songs and a dialect story teller. Both will complete their present engagements in vaudeville, Garrison having secured another woman to replace his wife.

**HARCOURT HAS NEW SKETCH.**

William Harcourt, lately associated with Minnie Seligman in "A Dakota Widow," has discovered a new sketch for his own use which he will produce in vaudeville with a company of two.

The "company" will not include Alice Fischer (Mrs. Harcourt) as was at first planned. Miss Fischer would like to appear in vaudeville alone, and will do so upon receipt of long and consecutive bookings.

Mr. Harcourt's leading woman may be Lillian Albertson, playing "leads" in the stock company at the National Theatre, Rochester, N. Y.

**SHUBERTS' PLAY ERIE'S MAJESTIC.**

TIC.

Erie, Pa., Dec. 28.

After the first of the year the Shubert Brothers of New York will play the "independent" attractions at the Majestic Theatre, where vaudeville under the guidance of the Ryan-Considine group has dwelt since the opening.

**EDWARDES ASKS FOR NORAH BAYES.**

Geo. Edwardes, the English musical comedy producer, has sent word over here for Norah Bayes to replace Connie Eliot in one of his London shows.

The only bar to the singer's signature on a contract is a slight difference in salary which it is expected will be adjusted quickly.

**ETHEL LEVY FOR \$1,000.**

One thousand dollars is the weekly figure M. S. Bentham, the agent, wants for Ethel Levy's vaudeville appearance. Miss Levy does not seem to have committed herself on the subject, but Mr. Bentham is sure that if a few weeks at the figure quoted is offered Miss Levy will capitulate.

# VARIETY

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SIME J. SILVERMAN,  
Editor and Proprietor.

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Vol. V. No. 3.

A pleasant and prosperous New Year for you.

Dorothy Drew opens at the Majestic in Chicago on January 7.

Carroll and Cook do not hesitate to say that they are open for life.

The Four Sisters Lee have joined the "Nightingales." Formerly the girls were with the Empire show.

May Yohe and her "West Point Cadets" have been booked by Jack Levy, opening at Yonkers on January 7.

L. Lawrence Weber and Sam Scribner, the Eastern Wheel managers, will leave for a Western trip on Tuesday next.

The Gleasons and Fred O'Houlihan have been booked for Walter Gibbon's Empire in London, opening late in the spring.

M. S. Bentham has booked Rosario Guerrero for the season of 1907-'08 on the Keith circuit for twenty weeks time.

Marshall P. Wilder has sent out a post-card with his different views on each day of the week expressed facially.

Percy G. Williams gave a turkey to each member of the house staffs on his circuit; 512 were disposed of in this way.

Sophia Brandt, once with "The Madcap Princess," will play vaudeville in "one" when William L. Lykens secures the time.

Hal Godfrey returned from England last week and is now with his parents, Mr. and Mrs. Al W. Filson (Filson and Errol), at Austin, Ill.

Minnie Harnish, the singer, has had two new songs written especially for her use. Miss Harnish has worked steadily for the past twenty weeks.

Report has reached here that The Fays (John T. and Eva) were coldly received when they opened at the Oxford in London on December 17.

Mr. and Mrs. William Dacey received a boy as an addition to the family at Boston on the 19th. Mr. Dacey is a member of Manning's Entertainers.

William Morris desires to state that all artists who have not yet received one of his new date books will be supplied as rapidly as they are completed.

Unless the Keith Booking Agency succeeds in acquiring a lease of the entire eighth floor of the St. James Building its offices will remove on May 1 next to the Fifth Avenue Theatre Building.

and the booking representatives for the actors are compelled to wait in the "middle chamber" for their answers.

Despite all reports, Lew Dockstader will not return to vaudeville, at least not for the present. He admits that he has received many flattering offers, but says he has not considered any of them seriously.

Leon Kohlmar, the "Herr Poons" of "The Music Master," has had delivered to him the completed sketch by Avery Hopwood, entitled "The Mills of the Gods," in which he will be seen in vaudeville in the early spring.

Edgar Atchison Ely has booked himself over the Orpheum circuit and will commence his engagement at New Orleans January 7. Ely will make a departure from his former mode of dressing and appear in evening clothes.

Cheridah Simpson is enjoying such a prosperous road tour in "The Red Feather" that vaudeville is not likely to hear the singer again until next summer, when she re-enters the varieties, all rumors notwithstanding to the contrary.

## NOTICE

VARIETY is now Ten Cents for single copies. Yearly subscription, \$4; Six Months, \$2; Three Months, \$1; Foreign, \$5 per Annum.

**In consideration of constant readers and present subscribers subscriptions for the ensuing year will be accepted at the former price, \$2, up to January 1st, next, only.**

The paper will be mailed to a permanent address or "as per route."

At the conclusion of his regular season Joseph Santley, "the boy actor," will once more be seen in vaudeville in a new sketch. This will occur in the early spring.

A. Paul Keith presented the employees of the Keith Booking Agency and numerous others with a box of twenty-five cigars costing fifty-six cents apiece.

The Keith Booking Office now lists forty-two weeks on its route sheet. Twenty-eight of the number are capable of playing acts drawing salary from \$500 upward.

Dora Martini and the Sutcliffe Troupe, two of H. H. Feiber's foreign bookings for the Keith circuit, are on the water due to arrive next Wednesday. They are to open January 7.

William Rock, late the star of "Thebe," the "girl act" put out by the Jerome Company of Chicago, has in readiness a production called "William Rock and His Ballet Les Petites Diables."

Agents are no longer permitted to see and talk with S. K. Hodgdon at the United Booking Agency. All communications for Mr. Hodgdon must be written

of the best publicity devices seen for a very long time.

Bert Levy, the traveling artist of The Morning Telegraph, has been enthusiastically received in the West by the Hebrew societies. He has been invited to lecture in their churches, and in several cities his engagement at the local vaudeville houses have been made the occasion of an ovation to the artist by the Hebrews of the town.

Will Rogers, who handles a lariat on the stage, and also owns a trained pony, is not stingy with either. This week a youngster from the West, who is a good "roper" according to Rogers, asked the loan of the mustang to "break" in his act at the Family on 125th street, Mr. Rogers accommodated, receiving his horse back in time for the closing of the afternoon performance.

Grace Gardner, who is appearing at Keith & Proctor's Fifth Avenue Theatre this week, claims to hold the record of the continuous people for long runs, inasmuch as she has appeared fifteen hundred times in "The New Coachman," which has been seen in every city from East to West and back again the past few years. The actress states that she has not missed a single performance during its existence. Miss Gardner is placing the finishing touches on her new sketch, which she expects to have ready next year.

Richard Pitrot, "the globe trotter," pointed to himself with pride this week, explaining his action by saying that between his shoes and hat, both American made, he was a foreign act entirely. The rotund Richard touched his trousers, bought in Vienna; his vest, from Dusseldorf, Germany; his coat came from Berlin, and his top coat from London was the property of Paul Cinquevalli before Mr. Pitrot saw it. As though the agent had not covered the globe sufficiently with his clothes alone, he drew attention that his scarf pin was made in Australia, a statement borne out by the looks of the pin itself.

Percy G. Williams is at last "featuring" his own name in the newspaper advertisements of his theatres. It has taken Mr. Williams a long time to decide upon this course, apparently. In theatricals where a name attains a commercial value this particular vaudeville manager has been continually giving the largest bills without having his name identified in the connection as far as the public was concerned. Instead of calling his shows "Williams" they were known by the names of the theatres. When Mr. Williams opened a new house it became necessary each time for this reason to gradually raise a clientele through the excellence of his offering. "Keith," "Proctor," "Hammerstein," all have drawing powers, but "Williams" meant nothing; while "Colonial," "Alhambra" and "Orpheum," the Williams larger houses, proved the magnets. It is probably the manager's intention to have his name hereafter coupled with each. The benefits will be seen when the next new Williams house is opened. "Williams' Vaudeville," while a by-word in the profession, has yet to make itself known through that phrase outside.

**MOVING FOR SANITARY THEATRES.**

A movement has been started by the White Rats of America for the cleanliness of all theatres back of the stage. Proper sanitary conditions will be insisted upon when any of its members report a bad condition.

Harry Walters, of Walter & Prouty, has been appointed a committee to investigate and report. Mr. Walters will probably act in concert with a committee appointed by the Actors' Alliance, which has the same object in view.

It is said that there are variety houses, supposedly of the better grade and playing high class bills, located in the East, which are a disgrace behind the footlights and a menace to the health of artists playing in them.

No protective measures have been taken by the management and the local authorities in the towns have seemingly overlooked this part of the houses.

It is a well-known fact in the profession that Sam Weston, the musician, who became blind, traced his misfortune directly to theatres where gross negligence prevailed.

The two societies upon having complaints lodged will draw the attention of the management to the specific fault complained of, and if not corrected the local Board of Health will be called upon to remedy the defect. If this does not accomplish the desired result an attorney will be engaged to invoke the law in the matter, and publicity given, citing the name of the theatre, its manager and the possible danger of playing in the house.

In very few cases would the expense involved for necessary repairs amount to more than a moderate figure. The artists are hopeful that with the influence of organization the day is not far distant when the building laws will universally prescribe washstands with running water in all dressing rooms.

**"TIGER LILIES" STRENGTHENED.**

Several recent additions have been made to the cast of the "Tiger Lilies," a Western Burlesque Wheel attraction.

Markey and Moran have signed with the company, taking parts in the pieces and giving their act in the olio. Arthur Yule, late with the "Parisian Belles," has also joined that show.

Carrie Thomas, who opened the season with the Nat Wills play, is another addition to the "Lilies."

**PLAY READY FOR FUTURE STARS.**

Vinie Henshaw and Georgie Franciolli will have for their starring tour next season a play by Langdon McCormick, which will be produced by a Chicago theatrical firm. The manuscript for the piece has been delivered and it will be launched under the title of "Women Who Dare." The girls were out in a farce comedy last season and are now with Reilly and Woods' show on the Western Burlesque Wheel.

**MARRIAGE ON STAGE.**

The Murray Hill Theatre will have an "added attraction" on its stage next Thursday evening, when Louise St. Clair and William C. Cushman, both members of Robie's "Knickerbockers," playing there next week, will be married in full view of the audience.

**MRS. PLIMMER SUES FOR \$10,000.**

Through M. Strassman, the attorney, Mrs. Walter J. Plimmer, wife of the booking agent for the Western Burlesque Wheel, has instituted a suit for damages against Nevada Farrington, lately a member of Yale's "Devil Auction" company, for \$10,000, alleging damages to that amount through defamation of character.

The birth of the lawsuit by Mrs. Plimmer carries with it several details, which according to Mr. Plimmer, his wife was not interested or concerned in. Miss Farrington is the wife of a physician in Brooklyn, who is a bosom friend of Mr. Plimmer's, and both men are Masons.

Mr. Plimmer's version of the trouble is that, acting according to the dictates of his conscience, he made certain statements and Miss Farrington in a spirit of revenge against him, personally, circulated rumors derogatory to his wife's good name.

Plimmer says he wrote the actress asking for an explanation and in response received a letter from her admitting that she spread the reports characterized as libelous by Plimmer. Upon receipt of that letter Plimmer placed the case in the hands of Mr. Strassman for action.

**FROHMAN HEARS OF IDA'S FAME.**

Whether it is because she has consecutively for some years won the title of "Champion Lady Buck and Wing Dancer of the World," causing her fame to spread, or just because she is Ida Chadwick and a cute little girl, on and off the stage, really makes no difference, for the fact remains that Charles Frohman has communicated with J. D. Chadwick, of the Chadwick Trio, asking if the services of his daughter are to let for next season.

Ida is a trifle over sixteen years of age and will not object to an appearance in a Broadway production.

**TWO PRODUCTIONS FOR KEITH.**

Two new vaudeville productions soon to be made will be first shown on the Keith circuit. E. J. Connolly and company will appear in the Boston theatre of Keith's with "Marse Covington," a skit played at a Lamb's Club's "gambol." There will be five people in the cast.

"The Six Red Tops" will have a local showing in one of the Keith-Proctor houses for its first appearance. It is a sketch with a mechanical device for a novelty, the nature of which will remain a secret until the public appearance.

**DESSAUER LEAVING MURRAY HILL?**

A rumor this week said that Sam Dessauer, manager of the Murray Hill Theatre (Eastern Burlesque Wheel), would sever his connection to-night. Mr. Dessauer would give no reply to the report.

Since Dessauer assumed the direction of the East Side burlesque house it has gained much in popularity. The "amateur nights" are fast gaining fame. It is a difficult theatre to bring to the fore, the location being against it, and Mr. Dessauer often had his labors vitiated by an inferior burlesque company coming in the theatre.

Eddy Daly, "the madman," was called to Boston through the death of his mother this week. F. D. Hewes, a magician, replaced him for the Wednesday performances in the olio of the Reilly & Woods show at the Dewey Theatre.

**THE EDWARDS FAMILY BITTER.**

The article printed in Variety last week intimating that Maude Edwards, the English ventriloquist, would shortly sail for home called forth a strong statement from her brother, Tom Edwards, also a ventriloquist, and who is in charge of her business affairs.

Mr. Edwards states on behalf of his sister that she was booked by the Marinelli agency for fifteen weeks on this side in New York City and the immediate vicinity to commence October 15 last; that her time has not been given her, and what dates she did receive were not in accordance with the original contract. As Miss Edwards, according to her brother, cancelled twenty weeks of time abroad to take this American engagement, he says his sister will not leave until satisfaction is obtained, particularly from the Marinelli office, the Miss Edwards' side of the question having been placed in the hands of her attorney.

Anton E. Johnson, the New York representative for Marinelli, denies that Miss Edwards was booked to appear here before February 4 next, when she was to appear at Hammerstein's and continue for fourteen weeks. Mr. Johnson says that a cable was received from Miss Edwards while on the other side requesting to know if her dates could be shifted to earlier ones. A reply was sent informing her it could not be done, but notwithstanding that the Englishwoman came over with her brother.

Mr. Johnson remarks that if Miss Edwards cancelled twenty weeks to come to America this is the first he has heard about it.

**HINES AND REMINGTON QUIT.**

Last Sunday at the Auditorium Theatre in Newark Hines and Remington were billed to appear and did so. The house is under the management of Leon Steers. Its patrons on Sundays are Germans; people of that nationality may be patrons on other days also, but they are the thickest on Sundays in all senses of the word.

After the team were on the stage talking for a few minutes, the beer-befuddled Germans wanted to know why Hines and Remington, if they were going to converse, did not do so in German. They could understand comedy acrobat or any act not requiring thought, so Mr. Hines and Miss Remington left the stage in the middle of their act.

Mr. Steers was not to blame, but just to assert his managerial authority on the same day he fined another act on the bill \$5 for appearing without scenery. As the transfer company would have charged that amount anyway no complaint was entered.

**BIG BURLESQUE RECEIPTS.**

It is claimed that "Wine, Woman and Song" played to \$6,600 at the Circle last week (before Christmas). The receipts for Christmas Day are said to have been \$2,700. The Circle prices were increased commencing with Monday, now ranging from \$1.50 down to 25 cents.

Bonita has given up the impersonation of Lillian Russell in the show, replacing it with one of Hattie Williams in "The Little Cherub."

**MR. MEYERHOFF TOO PREVIOUS.**

Some time ago Henry Meyerhoff, of the New York Vaudeville Contracting Company, sued in the Second Municipal Court the Marions and Mile. Zoar, artists, for damages, alleging a breach of contract in cancelling several fair dates booked through him or his company for last September.

Mr. Meyerhoff in giving out a statement of the case kept within the truth as far as these facts were concerned, but he made the error of giving the decision by Judge Seaman ten days before it was rendered by the Justice, and not alone did he err in doing this, but he reversed the opinion of the court as it was finally rendered.

Mr. Meyerhoff stated he had secured judgment against the artists, when as a matter of fact and record the court decided against Meyerhoff with \$20 costs in favor of the defendants.

The defendants claimed rescission of the contracts on the ground of false representations, also interposing a counter-claim. The counterclaim was disallowed, but the defense held good. Meyerhoff claims he will appeal the case, but even that does not explain how Mr. Meyerhoff gauged the decision wrongly ten days before it was handed down.

Louis A. Brown, of 280 Broadway, New York City, appeared for the artists.

**MISS VANCE ENTERTAINED.**

Clarice Vance held a Santa Claus reception in her dressing room at Hammerstein's Victoria on Christmas Day and evening. A huge Christmas tree occupied fully half the room, on which was suspended a decanter.

A steady stream of callers, including representatives from nearly all the daily and weekly papers in town, helped to transfer the tree's load during the two performances.

**BUTT REFUSED EQUITABLE CONTRACT.**

Willard Simms has been booked by William L. Lykens for eight weeks at the Palace, London, beginning next April. When the contracts arrived Simms took them to his lawyer, who advised him to scratch out three clauses relating to the right of the management to cancel at any time. This was done, but Manager Butt of the Palace refuses to accept them with the erasures. As matters stand at present there is a possibility that Simms may not go over after all.

**OLD CIRCUS RIDER DIES.**

Cincinnati, Dec. 28.

William Dutton, known in his day as one of the best circus riders in the country, died at his apartment in the Galt House last Monday.

Mr. Dutton's death was brought about through injuries received in a murderous assault made upon him some two months ago. He was removed to a hospital at the time, but Johnny Wilson had Dutton transferred to the hotel.

Dutton was a Canadian, sixty-three years of age, having been born in Toronto. He entered the circus business as a general utility man in 1860 at Wood's Theatre in this city. For the past seven years Mr. Dutton was connected with the Robinson shows.

**DEANE PLAYS FOR KEITH.**

Sydney Deane and company in "Christ mas on the Island" are playing at the Twenty-third Street Theatre this week, although Wilmer & Vincent hold a contract calling for the sketch in Allentown for the current week.

As stated in Variety last week, Mr. Deane secured a judgment against Henry Myers for cancelling the act at Yonkers, and Louis Pincus, of the Morris office, signed Myers' bond on an appeal. Deane requested Pincus' permission to cancel Allentown in order to adjust his route. Pincus promised to assist him and in return Deane agreed to release Pincus from any liability on the Myers judgment.

Believing that the cancellation was granted, Deane signed with the Keith Agency for the Twenty-third street house, but Wilmer & Vincent declined to release him. Walter Vincent, of the firm, visited the Keith offices, stated his position and asked the Keith people not to play Deane for the time previously booked by them. The Keith office refused, saying that it had engaged Deane in good faith. Vincent threatened that he would have Deane enjoined from playing this week for Keith. At the last moment Wilmer & Vincent decided not to bespeak the assistance of the law and replaced the Deane act with the Navaho Girls.

**RECRUITS FROM NEW ORLEANS.**

New Orleans, Dec. 28.

Richard Buhler, the "lead" of the Baldwin-Melville Stock Company, of this city, will leave that organization and enter vaudeville, going to California to do so.

Mr. Buhler has a sketch written by Emmett Corrigan, called "The Crackerman," and believes it is a vaudeville gem. Mr. Buhler had the sketch produced for Martin Beck, general manager of the Orpheum circuit, who, after seeing it, made a flattering offer for Mr. Buhler to put it on the road at once, but at the time he was under contract and could not accept. Mr. Beck assured him that whenever he was free to accept "dates," a very flattering contract would be offered. The contract is now in Mr. Buhler's hands with transportation to California, where he will open with the new act.

**MYERS WON'T SELL.**

Henry Myers has decided not to dispose of his interest in the Yonkers and Mount Vernon houses. His health of late has been so bad as to preclude his giving the places his personal attention and he will leave shortly for an operation at the University of Pennsylvania. Myers claims to have received a number of flattering offers of purchase, but will install a manager pending his recovery.

**MISS RITCHIE WAITING.**

The first contract for her reappearing in vaudeville cannot arrive too quickly for Adele Ritchie, who has her monologue all in readiness. It will include one song new to this side, "A Bit of Lace," a descriptive comic selection.

Miss Ritchie is asking \$1,000 weekly for her vaudeville engagements, which may, in a way, be the cause of the managers' tardiness. The singer is insisting that her former vaudeville price be given.

**AFTER REICH FOR SALARY.**

The Commissioner of Licenses is booked for a complaint against an agent if Fred Brandt, manager for the Kitamura Enterprises in this country, carries out his expressed intention of applying to the License Bureau for relief against Felix Reich, of Reich & Plunkett, vaudeville agents.

Mr. Brandt avers that last summer he booked the Kitafuka Troupe of Japanese aerobats for a fair held at Cuba, N. Y. The booking was made through Mr. Reich, who became responsible for the week's salary, \$225.

The engagement was played but the salary is still owing, and this default, Mr. Brandt says, will form the basis of his complaint to the Commissioner, he adding that a letter from the secretary of the fair, informing him the amount, was duly turned over to the booking agent completing his case.

**WANTS COMMISSION.**

Geo. Homans, the vaudeville agent, is having a misunderstanding with Jack Norworth and his wife Louise Dresser over the amount of commissions due. Mr. Homans claims he is legally entitled to a commission of five per cent. of the full salary for a season, according to the new agency law, under which he has been given a license.

Mr. Norworth says the agent is entitled only to one-half a week's salary of both he and his wife while they continue members of the Shubert company. This plan is the customary one among only theatrical agents.

Mr. Norworth sent Homans a check in settlement, figured on this basis and Mr. Homans returned it, placing the claim in the hands of his attorney, William Grossman, of House, Vorhaus & Grossman.

**BANDMASTER SUING OLYMPIC CO.**

Cincinnati, Dec. 24.

John C. Weber, the bandmaster, has brought suit against the Olympic Theatre Company for breach of contract. This suit arose out of the transfer of the Olympic Theatre by John J. Ryan and associates to the Anderson-Ziegler Company.

It appears that a contract was signed by the Olympic Theatre Company to engage the musicians for thirty consecutive weeks, thirteen weeks of which have been complied with and seventeen weeks remain to be fulfilled by the Olympic Theatre Company. Many of the men were induced to leave steady positions to work for Mr. Ryan and the claim is based on their loss of time and money pending their securing other positions.

**MISS TANGUAY FIXING UP ACT.**

Even though Eva Tanguay will not confirm her contemplated trip into vaudeville, she has prepared her forthcoming act in anticipation of "dates." It will be a condensed version of "A Jolly Good Fellow," and William L. Lykens will do the rest before she appears.

**SCHOOL GRADUATES IN "GIRL ACT."**

In the next "girl act" to be made by Ned Wayburn the leader will be Corinne Uzell, and the background of young women behind her will be graduates from the Wayburn School of Acting.

**KARNO-BEDINI CASE ARGUED.**

The final argument in the restraining proceeding brought on behalf of Fred Karno, the English producer, by House, Grossman & Vorhaus, his attorneys, against Jean Bedini was argued on Wednesday in the Supreme Court. Decision was reserved. It will probably be handed down in two weeks.

Mr. Karno asks the Court to stop Bedini from producing "A Night in English Vaudeville," alleging it is an infringement on his own production, "A Night in an English Music Hall."

Judge Dittenhofer attorney for Bedini and who is also the counsel for the Keith Booking Office, set up as a defence that the Karno act was not copyrighted and quoted a similar scene in "The Jersey Lily" when that piece was presented at Hammerstein's long ago as a bar to Karno's claim of priority.

An affidavit was submitted from Blanche Ring saying she had appeared in the "Lily," playing a soubrette role, but had not seen the Karno sketch, although having been "informed" it was similar to a scene in that show.

Mr. Vorhaus, for Karno, contended that a sequence of events could be copyrighted and drew the attention of the Court to the peculiar circumstance that no one appreciated the value of the "Jersey Lily" scene until Karno first produced his act on this side, and also informed the Court that Bedini had taken "A Night in an English Music Hall" act entirely, the only exceptions being the name and cast.

**MANAGER'S THREE XMAS TREES.**

All the burlesque attractions managed by Robert Manchester and Gus Hill played "Christmas Tree" this week, although widely separated. It has been the custom of the managers for years to provide this pleasant diversion at the holidays, believing that it heals those little breaches which are almost bound to occur in travelling companies.

The shows which held the festivities were the "Vanity Fair," playing at the Empire in Toledo, and John L. Sullivan, the "extra attraction" made up as Santa Claus. "The Cracker Jacks" built up the tree at the Standard Theatre in Cincinnati, with pretty Ruby Leoni in charge, while the "Night Owls," the third burlesque attraction belonging to Messrs. Manchester and Hill, were fortunate enough to be at the Murray Hill Theatre in this city, where Sol and Nat Fields played the parts of good fairies in the distribution of gifts.

**"MOSE" GUMBLE OUGHT TO KNOW.**

Jerome H. Remick & Co. will start the new year with a song called "San Antonio," by Williams and Van Alstyne, as a legitimate successor to this popular team's "Cheyenne," and a new waltz song on the "Annie Rooney" style by Bryan and Gumble, entitled "Somebody's Waiting for You." Mose Gumble predicts for these two numbers as big a success as anything ever published by the firm.

James T. Powers, now playing in "The Blue Moon" at the Casino, informed an agent this week that he could not entertain an offer "at present" for vaudeville, owing to that engagement.

**FIGHTING IN INDIANA.**

Marion, Ind., Dec. 28.

Messrs. Ammons and DuBois, managers of the Crystal Theatre here, which books in conjunction with a circuit comprising Marion, Anderson, Kokomo, Logansport, Frankfort, Elkhart, Goshen, Wabash, Elwood and Toledo, intend to take advantage of the destruction by fire on December 18 of the Jefferson Theatre, Goshen, conducted as a legitimate house by Harry G. Sommers. They will book in their Irwin Opera House in Goshen one legitimate attraction a week, laying off the vaudeville show one day each week, without loss of salary.

Mr. Sommers has been running the Grand here as a vaudeville house, though threatened with opposition in his entire circuit of six towns by Ammons & DuBois if he persisted. John H. Ammons, general manager for Ammons & DuBois, appealed to Klaw & Erlanger without avail, and Sommers says that he will continue his vaudeville policy at the Grand as long as it continues to make money that way.

**NED WAYBURN'S TRAINING SCHOOL.**

Ned Wayburn's Training School for the Stage, at 115 West Forty-second street, promises to extend its influence all over the theatrical field.

Asked about the uses of his school Mr. Wayburn said:

"The novice who is led to believe that the art of the theatre can only be learned in the theatre, finds, after most persistently trying, great difficulty in obtaining even the most humble position, and when once connected with the 'show shop' in however minor a capacity, encounters more trials and tribulations than he ever anticipated, until he wears out his youth, exhausts his vitality, loses his enthusiasm and ambition and is completely disillusioned in the almost hopeless struggle.

"No school can endow a man or woman with talent and genius; but a good training school will discover them and teach the pupil the rules of stagecraft in order to benefit in an after career. It will not claim to turn out a finished actor in six months time, but students can be carefully and thoroughly prepared in a practical way to take up a successful dramatic career, gaining knowledge it would require ten years of actual drudgery in the theatre to obtain. A good training school can guarantee to make a finished dancer of any one it accepts as a pupil in a six months course in stage dancing, and can also provide every student in a six months class of makeup with a perfect understanding of and a positive ability to 'make up' for every known nationality and type of character.

"And having carried the pupil thus far, a good training school will turn out, not a genius, but a man or a woman qualified to cope intelligently, and therefore successfully, with the many problems of the actor's art, with his technique under complete control."

**STOCK AND VAUDEVILLE IN KY.**

Covington, Ky., Dec. 28.

The New Covington Theatre is open here under the management of W. H. Fremont. A stock company has been organized, the first bill being entitled "Under the Black Flag." Between the acts vaudeville turns are given.



# LONDON NOTES



By C. C. BARTRAM,  
Variety's London Office, 40 Lisle St., W.

All well wishers, and all interested in the music-hall world, will learn with pleasure that the dispute that has been raging so fiercely between Walter Gibbons and the Variety Artistes' Federation was settled December 14 on terms most satisfactory and honorable to all parties.

Walter Gibbons and G. Adney Payne met Mr. Jesson, L.C.C., secretary Musicians' Union; Mr. Johnstone, secretary Stage Staff Association, and Frank Gerld, general secretary Variety Artistes' Federation, at Durham House street, with the result that, after a conference lasting over two hours, the points under dispute between the three societies, which have now federated together to protect each other's interests, were settled to the utmost gratification of all.

Tuesday last, December 18, was, perhaps, the most eventful day in the history of the Federation.

**Great happenings:**

1. An honorable and satisfactory termination to the dispute with Walter Gibbons over the Brixton Hippodrome.
2. The signing of an agreement with Mr. Gibbons which should do much to bring about a better understanding between proprietors and artists all round.
3. The drawing up and acceptance and adoption of Walter De Freee of the first A. F. form of contract.
4. The publication of the first Performer Annual," which on all sides has been received with the most gratifying praise.
5. The forming of an active alliance between the V. A. F., the Amalgamated Musicians' Union and the Stage Employees' Association, for the mutual benefit and protection of the three contracting parties.

Both the Musicians' Union and the Stage Employees' Society held meetings last Friday and determined to give the variety artists their support, the London Trades Council also coming in, and all uniting in letters to the parties most concerned, plainly stating their position and intentions, and dwelling on the possibility of a stringent ultimatum later.

On Sunday evening last the matter again came up, and a largely attended meeting of the Amalgamated Musicians' Union enthusiastically supported the late action above referred to, by a joint committee, embracing their own organization, the V. A. F., and the National Association of Theatrical Employees. Stirring speeches were made by various members.

The following resolution was unanimously carried at the last meeting of the Amalgamated Musicians' Union: "That we, the London Branch of the A. M. U., extend a hearty invitation to the V. A. F. to hold their weekly meetings in our club room, 9 Great Newport street, W. C., which shall be placed at their disposal free of charge."

Further particulars of the settlement arrived at between the Joint Council of

the V. A. F. and federated societies with Walter Gibbons, will be communicated.

On January 1 the new law against secret commissions goes into effect and may have some bearing on what the agents call "palm oil." It prescribes punishment for those guilty of receiving or offering any gift, consideration or reward in business dealings.

The sketch question, over which there have been so many costly lawsuits, seems settled for the time being. The two associations of music hall and theatrical managers have mutually signed an agreement to put the sketch limit at thirty minutes time and six principal speaking parts, though there are no limitations as to supers and scenery.

A second and minor sketch will also be allowed at each show, whose limits are fifteen minutes and three speaking parts, with no supers or change of scenery. The agreement reserves to the music halls the right to seek fresh legislation on the subject, though the right to oppose it is reserved by the Theatrical Managers' Association.

Barney Armstrong, of Glasgow, is bankrupt. He put all his savings, about \$10,000 altogether, into the Gaiety Theatre (known also as the Tivoli) and was also concerned in the Queens, a house that paid while the more pretentious place lost. He is now date playing and will get along, as his really funny new comedy act commands about \$100 per week.

The Lyceum was sold December 14 at the Auction Mart, Tokenhouse Yard. There were nine bids, the first \$500,000 and the last \$597,500. The purchaser, for the time being, refused to disclose his name.

It is settled that summer concerts in the parks and winter concerts in the town halls will not be given under auspices of the London County Council. The labor members made a solid appeal for the concerts, and most artists were friendly to the idea, but "municipal music halls" are sidetracked for the present.

A number of water shows are running in England and Scotland. The Hippodrome ring will be turned into a sort of ocean to hold its sunken treasure ship spectacle and the divers will be attacked by an octopus, that strange tentacled creature to which the music-hall trust has been compared. At Hengler's Circus, Glasgow, is a water pantomime called "The Pirate," featuring a wreck scene. At Cooke's Circus, Edinburgh, is Ally Sloper's "Half Holiday on the Thames," the fun occurring on boats, bridges, an island, etc. In Manchester is that really remarkable spectacle "The Flood." Still there is small doubt you can beat all Europe on water shows with the wonderful facilities of your New York Hippodrome.

## HOW ABOUT DAILEY?

An offer has been made to Peter F. Dailey to come back into the continuous and Mr. Dailey hasn't "turned" it down. He is playing at present with the Lew Fields' company at the Herald Square Theatre. While Mr. Dailey gave no decided reply to the vaudeville proposition it was inferred that if he should close with the Broadway show vaudeville would stand next in the line.

## WOULDN'T GO WEST.

William L. Lykens, the vaudeville agent, wired Maud Raymond this week if she would accept engagements over the Orpheum circuit. Miss Raymond replied she would not, but suggested that Anna Boyd be secured instead, remarking that their line of work was similar.

Mr. Lykens immediately wondered how he had overlooked Miss Boyd anyway, and the former Hoyt star may become an Orpheum feature.

## JACOBS QUITS PATERSON.

A "deal" is now under way whereby the Bijou Theatre in Paterson, N. J., playing the Western Burlesque Wheel attractions, will revert to the management of J. Henry Rowley, who disposed of the house to Maurice Jacobs, of Jacobs, Butler & Lowrie, the burlesque managers, early in the season.

After Mr. Jacobs turns the theatre over to his predecessor in the management he will take charge of one of the firm's road shows.

## HOGAN'S NEW ACT.

Ernest Hogan is digging up a new colored act for next summer, and Mr. Bentham has closed an engagement for the colored entertainer to appear at the Palace in London with it. The Cravers, a lariat-throwing team, have also been booked for the same house about that time.

# SMALL TALK.

By BURT GREEN.

Clarice Vance was telling some friends at the Metropole Hotel about a burglar scare in her house the night before. "Yes," she said, "I heard a noise and got up and there from under the bed I saw a man's legs sticking out." "Mercy," exclaimed a woman—"the burglar's legs?" "No, my dear, my husband's legs. He had heard the noise, too."

Hear ye! hear ye! Billy Hines, of Hines and Remington, is giving a show on New Year's night at Harrison, N. Y. It will come off in the fire engine house. For fifty cents you are entitled to a look at the engines and to be escorted to your seat by a real fireman, red shirt and all. Won't New Rochelle be jealous?

George Evans is a forgetful sort of chap and it sometimes gets him in wrong. In his monologue he generally starts off with the remark, "Well, I see you're all here." The other day George played at a benefit over on Blackwell's Island for the amusement of the convicts.

Evans started off as usual, "Well, I see you are all here," and then suddenly remembering, quickly added, "to-day."

At Zeimer's, Third avenue and Fourteenth street, they have a headwaiter who is at last guilty of "saying something." On Wednesday night a couple of acrobats had a slight misunderstanding and they settled it at a rather lively clip on the floor. The waiter looked at them for a moment in phlegmatic sort of way, and said, "Well, the winter season has started again." This may not be really funny unless you know that headwaiter and "Zeimer's."

We have a new star act among us. It is Lillian Tyce, and you can take it as a tip that Lillian will take the same position as a singer of Irish songs that Clarice Vance enjoys from her "coons" numbers.

Jules Von Tilzer has a good deal of trouble in getting shoes to suit him and

would appreciate the address of a good shoemaker.

Jules says, "I don't mind shoes not being durable, but I do want something dainty, you know, something coy, and at the same time just a wee bit saucy—that might look well for evening wear." Oh, these gay bachelors!

Phillipe Du Faure, the great Spanish pantomimist, who is in this country rehearsing a new act with La Belle Tiro, tells a story about a show given the inmates of an insane asylum. "The show was one great success, plenty of applause, plenty of laughs and we were all going to the train, when a handsomely gowned woman stopped me impudently and said, "Shss! You, in front of my palace at eleven o'clock to-night." Du Faure looks enough like champion Jeffries to be his twin brother and he is stopped a dozen times each day by people who take him for the boilermaker.

**Wanted to Exchange**, silver matchboxes and several dozen pairs of feverish socks for a few neckties that will pass through at a Sunday concert. Apply to almost any agent excepting Alex. Steiner.

Did you notice how reckless Bailey and Austin are growing with their money? Everything new in the act this week, and as a passing mention I wish to say that those poke bonnets they wear just suit their girlish beauty.

Joe Keaton is back to town bringing one more Keaton than usual. Joe is tired of being a big frog in a small puddle and will now go in for work in the large cities, giving the child-sized towns a good long rest.

I wish all you folks that will be making New Year's pledges would mail me a copy of them. I want to keep "tab," and will record the "breakaways" from time to time. I'm thinking about making one myself. If I do and live to tell what it is, you shall certainly know.

**A BUSY MOVING PICTURE.**

Chicago, Dec. 28.

The Kleine Optical Co. at 52 State street has in preparation a moving picture series called "The Stolen Bride," under the firm's exclusive control, that probably contains more action and comedy than any reel shown for a long time.

"The Stolen Bride" runs 650 feet and tells the story of a father insisting upon an obnoxious marriage for his daughter, fixing the wedding date immediately. The girl writes to her lover, and he rescues her while the wedding procession of carriages crosses a bridge on the way to church.

The girl is taken into a motor boat waiting beneath and the lovers escape, to be pursued by the father in another boat. It is a new idea in "chasing" pictures, and carried practically into a second theme through the father interrupting a hasty marriage between the young people, sending the youth on his way and returning to his boat with the daughter.

Before they can enter it the disappointed bridegroom returns, bores a hole in the father's vessel, and awaits results. When the father and daughter step aboard he boat fills rapidly and the lover rescues his fiancee for the second time, refusing to give the old man any attention until he consents to the marriage. The father, humiliated, sticks to the sinking boat, but as it is about to disappear under the water, gives in and is hauled aboard upside down by his prospective son-in-law.

The photography is of a high grade of excellence and the pictures are brought out sharply and distinctly.

**NEW PRODUCING COMBINATION.**

A vaudeville producing combination has been formed between Gus Edwards and Julian Mitchell. Several musical pieces are now under way for production after the first of the year.

"The Typewriters" will be the first seen shortly after New Year's. Six girls will be carried. "The Statuettes" with eight young women will be another, while "The Tube Kids," having a company of twelve, is in rehearsal.

Blossom Seeley has left the "Gay Masqueraders" and will go into vaudeville.



The above picture represents a scene in the Chadwick Trio's new act "For Sale: Wiggin's Farm," by Charles Horwitz. At Pastor's next week, Dec. 31.

**VIENNA NOTES.**

By TOM HEARN.

Vienna, Dec. 13.

Reports are spreading over the Continent that American managers are not treating foreign acts properly. If it is true and continues it will be difficult to secure others to go across. They say that if a foreign artist makes a failure in America now it is not the artist's fault.

I like Continental work. Since leaving I played six weeks in Paris, four weeks in Dresden, six weeks at Vienna (now in my last), and from here I go to Theatre Royal, Birmingham, to stay twelve weeks. Four moves, six and a half months. In America, thirty-two in the same time.

Always scratch out "three days clause" in Continental contracts. Even though an act is a success the managers will take advantage of the opening. If they really need the act you can do as you please. Always have them fast.

Talking of four moves in six and a half months, there is a girl here (Rosa Bauer) who is now in her eighth year and looks good for eight more. Polin in Paris has been under same management close on twelve years.

Eltinge wanted to quit opening night, as they had no lights ready and could not give him the full stage. He is now making a big hit.

"The Girl with the Golden Skin" (nude woman bronzed over) was stopped by the police first show. Crowded business since. She is a copy of "La Milo." All the copies go a little further in the disrobing line. I don't know where it's going to stop.

"Rahda, Rahdas and still more Rahdas," that's what Vienna will look like in January, as Mata Hari will be trying it at the Apollo Theatre, "The Girl with the Golden Skin" will be at the Coloseum, and the original Ruth St. Denis will be here at Ronacher's. I understand that the Coliseum is trying to open December 16 to get in first and "queer" the business of the other two houses.

The feature for this month at Ronacher's, "The Girl with the Golden Hair," was hissed off the stage the first night. The act was produced by the manager here, so it doesn't much matter.

Mr. and Mrs. Edler go big. They have visited America once, but on account of the ocean trip, matinees and travelling weekly do not intend to return.

**AN APPRECIATION.**

Jerome H. Remick, as a token of appreciation of the successful efforts put forward by Mose Gumble during the year just completed, presented the manager of his professional department with a check for \$500.

**BOSTOCK'S AUSTRALIAN CIRCUS DISBANDS.**

Melbourne, Nov. 29.

The Bostock circus, after playing here for a short time, has disbanded. The fine collection of animals was sold at auction.

**ARTISTS' FORUM**

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Minneapolis, Dec. 24.

Editor Variety:

I take pleasure in letting you know of the generosity of Managers J. M. Nash, Burrows and Van Duzee last evening (Sunday) at the Bijou Theatre, Winnipeg, Manitoba.

Saturday was salary night, and each artist was handed his salary envelope, finding enclosed another envelope marked "Christmas Greetings." It contained a five-dollar gold piece. A number of veteran artists on the bill including W. E. Deaves and Gilbert Sarony, said in all their professional experience it had never been their pleasure to receive a Christmas offering of any description from any manager.

After the performance the artists, orchestra and house staff gathered upon the stage and Mr. Spence, the stage manager, gave a hurry call to Mr. Nash, who, fearing something was amiss, rushed on the stage, when Mr. O'Toole expressed the gratitude of all.

Mr. Nash in his unassuming manner replied that the friendly spirit in evidence was far better than any gift. On the

**THE PRESENT DAY DANCER.**

By PAT ROONEY.

"It is not so much what you do as the way you do it," is a trite but none the less true saying and applies to dancing as well as to anything else.

"What to do" has been rather restricted in the scope of stage dancing within the last few years. There seems to be a decided preference on the part of the American audience to wooden shoe work, due perhaps to its more spectacular and lively character. The old shuffle dance has almost entirely disappeared and soft shoes have apparently outlived their stage usefulness. The popularity of clogs is possibly further accounted for by the misapprehension on the part of the public that wooden shoe dancing is more difficult than has such people as Ryan and Richfield, one-act play that it depended on very the Irish reel and the other styles. Nothing could be further from the truth.

Artistic dancers, like true poets, are born, not made. The taught dancer is easily to be distinguished from the natural one by the lack of a certain something of style and grace and frequently by his ignorance of the proper routine to make a long dance seem short.

The stage dancer of to-day is miles ahead of his predecessor of half a dozen years ago or less. There has been a steady if imperceptible development in the art, both in the conception of new effects and in the execution of the old ones. Had any of the famous dancers of the long ago shown the work of even the little-known artists of our time they would have been hailed as world-beaters.

This same statement holds true in many of the manifold departments of vaudeville entertainment. The average of merit daily becomes higher and higher; and it behooves the artist to keep awake lest he fall behind in the race for distinction in his particular line.

Grand Rapids, Dec. 22.

Editor Variety:

Noting that Harry Brown, colored singing comedian, is claiming that I am using his name and billing while playing the Kohl & Castle circuit, I wish to correct same.

My name is Harry Brown, from birth I have never changed it and I have been in the show business fourteen years; just seven years longer than my name-sake. As to using his name, never on my own account. I sent my billing in as a "singing cartoonist." Enclose you the original contract to show you I am right. As to using his name there are thousands of singing comedians, but only one "singing cartoonist." So why should I steal what belongs to me? In conclusion I will say I am tickled to death with my act and my name and billing.

*Harry Brown,  
Singing Cartoonist.*

**SYRACUSE'S NEW THEATRE UNCERTAIN.**

Syracuse, N. Y., Dec. 28.

So far as known there is no prospect of Hurtig & Seamon building a theatre in this city for occupancy after their lease of the Bastable expires on May 1 next. It is thought here that the firm is attempting to frighten Stephen Bastable, the manager of the estate which owns the Bastable theatre, into renewing the lease.

Mr. Bastable has expressed himself as opposed to Hurtig & Seamon remaining in the house after the present term. Shubert Brothers, of New York, will try to secure the Bastable lease.

With the Grand Opera House here playing vaudeville the Shubert attractions have no opening in Syracuse but play in Anburn, a small city about twenty miles away.

**NO SMOKING IN WASHINGTON.**

Washington, D. C., Dec. 28.

The fire marshal has issued an edict that no smoking must be allowed in any part of Washington theatres. No licenses have yet been issued and none will be until the fire regulations are fully complied with.

**GUERRERO'S EX-ASSISTANT HERE.**

Philippe du Phan, who last appeared here with Rosario Guerrero in "The Rose and the Dagger," a pantomime dancing tragedy, has returned to America and will associate himself with Estrelita, a Spanish dancer.

They will be booked by M. S. Bentham over the time originally laid out for Mlle. Guerrero, the latter having concluded not to return this season.

At the present time the estimated income from the Keith Booking Offices to B. F. Keith is \$85,000 yearly.

**NEW ACTS NEXT WEEK.**

Initial Presentation or First Appearance in New York City.

**Geo. Mozart;** Colonial.  
**Marie Dressler** (Reappearance), Colonial.  
**Victor Ocellier;** Colonial.  
**Volta,** Harlem Opera House.  
**Harry Vokes and Margaret Daly** (New Act), Keeney's.  
**Gaston and Green,** Keeney's.  
**The County Choir,** Keeney's.  
**The Crane Brothers** (New Act), Hyde & Behman's.  
**McCay and Cantwell,** Novelty.

**Ethel Arden, George Abel and Company** (7).

"**Three of a Kind**" (Farce).  
26 Mins.; Four (Interior).

**Hammerstein's.**

"**Three of a Kind**" is a condensation of "Incog," and the program states "by arrangement with Charles Dickson." Mr. Dickson starred in the play. It has been adapted for vaudeville purposes by Mr. Abel, and the piece ran on Christmas afternoon twenty-six minutes, having been reduced from thirty-five at the first performance, neither of the principals having appeared in America previous to this, their opening week at Hammerstein's. To those acquainted with "Incog" the sketch title will suggest that play. Its plot is mistaken identity. With a company of nine all told Mr. Abel is well equipped and has Ethel Arden for support. One might guess that the condensing had been well done, and were the farce still further shortened a few minutes it would please more. John H. Dailey as the son had a large portion of the dialogue and business, taking care of both satisfactorily, and the company altogether met the vaudeville requirements. For those who prefer a full-fledged farce in a small space of time "Three of a Kind" will do. *Sime.*

**Katie Barry.**  
Character Comedienne.  
13 Mins.; One.  
Twenty-third Street.

Miss Barry returns to vaudeville with what might be almost termed a straight singing act. Opening with what is a new song for her variety appearances, Miss Barry follows with two numbers of her previous offering (burlesquing a band leader and melodrama). The closing selection is helped or hindered, according to opinion, by a "plant" in a box. The act as a whole does not seem to have been well thought out or placed together.

**Schilzonyi's Hungarian Boys' Band** (30).  
Instrumental.  
26 Mins.; Full Stage.  
Colonial.

One of the best organizations of its sort, with a splendid dressing and an arrangement of the reed and brass instruments that makes for excellent effect at all times. The boys open with two concert numbers, following with a short medley of popular songs and closing with patriotic airs that had the audience standing. There is a stirring quality about the handling of these latter numbers, the volume of sound being massive without at any time becoming oppressive. *Rush.*

**NEW ACTS OF THE WEEK**

"**Vacation Time.**"

"**Girl Act.**"

20 Mins.

**Fifth Avenue.**

With eight "English summer girls" and three changes of costumes, one being quickly brought about by the removal of automobile coats, "Vacation Time" was launched at the Fifth Avenue Theatre on Monday. Barring the absence of a principal (although there is a pretty solo singer) and the moving picture illusion of the young women in the surf, there is no novelty to the offering. Not alone that, but the remainder of the act falls short in comparison with several others of a similar nature. In one change the young women's heads are protruding from pond lilies, which is worked somewhat different and mildly pleased, although the moving picture scene brought plenty of applause. The dancing may be graded as "fair" without the girls apparently familiar with their work. The act will probably be whipped into pleasing shape.

**Taylor Granville and Company** (8).

"**The Aeronaut**" (Dramatic).

35 Mins.; Full Stage.

Keeney's.

The first production by the Granville Bennett Co., shown at Keeney's on Monday, will require considerable stringent stage management before reaching the spot in vaudeville aimed at. Early in the week the lights and effects were poorly handled, and an opportunity lost for any amount of fun with the "supers" employed. This fault caused the opening to drag. There is a distinct fault with the finale also. This shows Taylor Granville as the substituted aeronaut dropping through space on a parachute, the ropes of which were cut, which is the result of a very well worked out story. Mr. Granville alights on the stage, and he is alone there, giving an abrupt and unsatisfactory close. The setting represents the exterior of a circus tent and brings in several characters, with Mr. Granville as "Shorty," a roustabout and hanger-on in evidence most of the time. He gives an excellent performance in a part written for him, and the remainder of the company is capable. With the necessary corrections and the novelty of an inflated balloon upon the stage, together with the other effects, "The Aeronaut" may travel to the top of the bills on its own account. The smallness of the Keeney stage may have been a handicap to the premiere.

"**Levinsky and His Cloak Models.**"

Comedy Sketch.

18 Mins.; Four (C. D. F.).

Pastor's.

E. M. Ross and W. Vandevere are programmed as "presenting" "Levinsky and His Cloak Models," written by Charles Horwitz. Five girls and a Hebrew comedian are used. The sketch may have been designed for a "girl act." Several songs are sung without the girls making a change until the finish, when the outer dress is removed, leaving a pantaloon suit. The act has been so cheaply put on, without apparent attention given, that it seems useless, although it is claimed by the au-

thor that Nan Sutherland, the soubrette, and two of the girls were hastily engaged the evening preceding to replace others who had rehearsed but were taken ill at the last moment. One light encore was given on Monday evening. *Sime.*

**Edgar Allen and Company** (1).

"**A Thief of the Night**" (Comedy).

19 Mins.; Four (Interior).

Pastor's.

Appearing in the sketch written by Sidney Wilmer, previously played in vaudeville by James J. Corbett and May Tully, Mr. Allen is pleasing the Pastor audiences. It is his first appearance in the playlet, and following the style of Corbett, Allen gave a good performance. Miss Briscoe in Miss Tully's original part of the nurse gave an excellent account of herself, looking well and playing with ease. There are numberless laughs in the piece, which is somewhat drawn out, the finale being at hand at two or three different points before the actual close. *Sime.*

**Lillian Tyce.**

Songs.

10 Mins.; One.

Pastor's.

Formerly a part of the "sister" team of Tyce and Jermon, Miss Tyce now appears alone and a white Irish point lace princess dress is the newest thing in her single offering, consisting of two Irish songs and her standard "fiddle-raddle" singing finish. In the becoming costume Miss Tyce looks well on the stage. She received several encores regardless of her shrill voice. This young woman may be aiming to succeed Maggie Cline as a singer of Irish melodies. If that is her ambition, Miss Tyce ought to wear green. *Sime.*

**Norton and Russell.**

Quick Changes.

12 Mins.; Open Two (6); Full Stage (Palace; 3); Close One (3).

Pastor's.

After some time away from home Hugh Norton and Pink Russell return with a quick change sketch based upon a slim story. The changes are rapidly made and cover a variety of characters, closing in one with a "tough" dress and song. Were not the character changes so well dressed it might be called a burlesque protean act, there being sufficient comedy to carry that through. The opening could be improved, also the closing, a "tough" part without dances failing to draw applause and having been well threshed out by any number of others. The act was well received. *Sime.*

**The Two Jagos.**

Songs and Dances.

9 Mins.; Two (7); Close in One (2).

Pastor's.

A foreign act, either French or English, the man and woman composing it speak like natives. They sing and dance, the woman dancing on her toes. The team failed to receive an encore on Monday evening. *Sime.*

**OUT OF TOWN.**

"**Polly Pickle's Pets From Petland.**"

Musical Comedy.

Keith's, Philadelphia.

Joe Hart's "Polly Pickle's Pets From Petland" proved a big novelty and a real hit, especially for the women and little folks. This is the most pretentious offering that has been tried here in vaudeville, being a sort of a musical comedy on a small scale, with elaborate stage settings and general equipment. Much of the success met with by Eulalie Young, who has the principal role, was due to her delightful mannerisms. She is a pretty girl, a skillful dancer and has a beaming countenance which is in direct contrast to the last half of her character name. The several animal characters were given splendid treatment, the work of David Abrams standing out in particular. The "Jack o' Lantern" number which closes is worthy of special mention. *Geo. Young.*

**Myles McCarthy and Ada Wolcot.**

"**A New Found Germ**" (Comedy). Majestic, San Antonio, Tex.

During the final three days of their stay here last week Myles McCarthy and Ada Wolcot produced for the first time "A New Found Germ." It is snappy, full of ginger and presented by both players in a manner bringing out the points clearly and cleanly. It is a laughing hit that pleases all parts of the house and will materially add to the reputation of these clever artists. The Majestic audience literally roared during the action. *Cal Cohen.*

**"DAINTY DUCHESS" SERENE.**

The disturbance which arose in the ranks among the female principals of the "Dainty Duchess" company at Youngstown, O., last week have been glazed over.

Lalla Selbini objected to Gladys Carlyle, who claims Youngstown as her former home, being "featured" by the newspapers of that Ohio town. Miss Selbini felt so badly over it that she remained in her hotel room, refusing to appear.

Weber & Rush, the managers of the show, helped to overcome the question of "star" from this end, and the show left for Cleveland with its cast intact, although with a general tilting of noses among the members.

Miss Selbini had for a champion her husband, Willy Pantzer, who is with the same organization, and Mr. Pantzer siding with his wife in the matter, necessitated a second pacification by the managers.

**NEW BURLESQUE HOUSE MOST READY.**

Chicago, Dec. 28.

The new Empire Theatre on the Western Burlesque Wheel will open here about January 21. It will take up the open week between Chicago and Detroit.

There is another open space between Minneapolis and Kansas City. This will not be closed during the present season. The shows play small towns in between to fill the gap.

Sydney Kingdon Ayres in "The Cowboy King" opens at Chase's, Washington, on January 7 on his tour over the Keith bookings.

# Shows of the Week - - - By Sime

## NIGHT OWLS.

Some day around New York City one of those dramatic critics on a daily newspaper is going to visit a burlesque show not any better than the "Night Owls" at the Murray Hill Theatre this week, and the real dramatic fellow will tell what he thinks about it in his paper, maybe.

If that time ever arrives, the show receiving the "panning" will undoubtedly reorganize on the spot and there will be some permanent vacancies on the booking sheets.

After growing accustomed to burlesque, you judge all shows from a standard. Some fall down so far that the thud with which the bottom is struck is never heard. The "Night Owls" haven't landed yet, although the Fields Brothers (Sol and Nat) have been lately added.

They are given credit for "staging and producing" the first part "Whirl-I-Gig" and the burlesque "Fiddle-Dee-Dee," but whoever originally "put on" the pieces for Weber & Fields should have been mentioned. Almost every bit of business from the production at the Music Hall has been taken, but even so, with a company deserving the name the show might pass through.

After mentioning Carrie Seitz and the chorus it's all over. Of course there are only eleven girls in the background, and the organization looks like a "turkey," but it's not the girls' fault. Miss Seitz is a dandy looking young woman, with either a cold or a nasal voice, but she looms up in the "Night Owls" like the Statue of Liberty off the Battery.

The Fields brothers evidently labor under the impression that they are funny, and perhaps they are, but it requires more than one dose to become accustomed to them. Carl Anderson just plays when he isn't singing the illustrated songs of one publishing firm, and Frank Harcourt has a monologue. The monologue has some old parodies and jokes—that were jokes once. Mr. Harcourt wallows through his specialty in a monotone, with no expression, and he has a long road yet to travel before reaching the "comedian" signpost.

The olio has the Whangdoodle Comedy Four to close. It is a colored quartet, with better dancing than singing.

Belle Hathaway's baboons and monkeys afforded plenty of fun. Miss Hathaway looks well in her neat white costume and has a well-trained lot of mischievous animals.

Besides Miss Seitz there are three female principals, the Connolly Sisters (May, Belle and Mabel). There is just one solution. When the chorus numbered fourteen the management must have grabbed three girls for "parts." In the daylight they were the Connolly Sisters (Belle, May and Mabel). They try to sing and dance in the olio, but a little while longer in the chorus should have been allowed the trio.

Credit must be given for the brand new finale of the first part with a cannon. It is almost as funny (?) as Nat Fields' never-ending expression "For God's sake."

They are still talking around the Murray Hill about the Bryant show. At least they were until the "Night Owls" struck the house. This is the second company that has played there since Bryant left that effaced his memory.

## REILLY & WOODS.

How low down may a girl wear a dress and yet remain within the limits of burlesque propriety? If you want to see the answer, "catch" Georgia Fransoli with the Reilly & Woods show. It is at the Dewey this week and Miss Fransoli gives her bare skin exhibition in the burlesque. She has a partner, Vinie Henshaw, for a "sister" act in the olio. Miss Henshaw wears some dress also in the afterpiece, but unlike the other girl, who has the appearance of sitting in a boat, Vinie had her costume cut so short in the back that she wears a locket between her shoulder blades to vary the broad expanse.

Both girls wear jewelry; so much, in fact, that one imagines a ton of diamonds or several bushels of pearls might be sold to purchase a pair of silk stockings for their finish in "Scenes Behind Scenes," which is the olio offering, drawn altogether too toughly and containing an overplus of "kidding."

These two girls, however, are not the whole show. There's Billy Williams, who wrote both pieces and plays a part, although he should continue writing, which isn't a bouquet by any means, and Cunningham and Coveney in the pieces and the olio (with one new joke—a record for the season) and Teddy Aleene. Teddy is a girl. The program says Miss Aleene staged the show and she did a good job.

There is a working chorus in this organization. They don't chew gunu; neither do they tell each other who they've "got" in the audience, but they keep right on aworking, and always smiling, even after a change of costume.

Although Otto Muhibaur, the show's musical director, smiles back at the girls, he doesn't give them any rest. In the numbers he "imagines" encores at times, and the young women are brought back, always with that fixed smile for which Teddy must be responsible. She probably told the chorus once upon a time that they should smile, illustrating to avoid errors, and not one has forgotten the lesson.

Three or four in the group of thirteen girls are good looking, and Caroline Farr leads a selection, following with two illustrated songs. Miss Farr knows more, but she sang two only on Wednesday evening. For her burlesque career Carrie may be thankful for good looks.

And then there is Pat Reilly. He really is the show. The girls must be there and he could not play both pieces alone, but nevertheless as an unctuous characteristic Irishman, with two nasty habits, besides some vulgar expressions, Mr. Reilly dominates the proceedings. He is a comedian and he is funny in brogue and looks.

There is no story to the first part, merely a succession of incidents with a "con" man and money prominent, but the afterpiece has a tale which allows the Dewey orchestra to disturb the audience through walking the long trip to the upstairs bar.

Mr. Reilly is giving a good laughing, enjoyable show, with adequate attention to the necessary details, and if he is getting the money he is deserving of it.

Frank D. Bryan, who started out this season with "The Behman Show," is ill with pneumonia in a Louisville hospital.

## PASTOR'S.

There is a really funny act on the Pastor bill this week. It is that of Myer and Mason. Mr. Myer calls himself a "polite kicker," perhaps because he kicks tin cans out of Miss Mason's hands without touching her with his feet. Some acting is attempted; also some comedy and one song. A good legitimate "kick" may be aimed at either.

Lillian Tyce, Edgar Allen and company, the Two Jagos, Norton and Russell, and "Levinsky and His Cloak Models" are under New Acts.

Bailey and Austin were the headliners, closing the show to much applause, being obliged to give an encore in "one," Monday night. Zinell and Bouteille in a good position won out with songs. Mr. Zinell hurts his comedy with a recitation that, while a travesty in spots, had the serious effort so marked that it almost invited "guying." His comedy character of a messenger boy is not well chosen, but the harmonious singing was the turning point or it may have been Miss Bouteille's red riding habit, in which she reminds one of Julia Arthur in "The Lady of Quality"—as to appearance only.

Leon and Adeline did comedy juggling called "artistic" on the program, which probably referred to the juggling alone, and the Harringtons (who still insist in print that they are "great") performed on the rings, gaining some applause thereby.

Fred W. Dunworth is an adept palmer, his handling of coins coming under the head of first-class work. After Mr. Dunworth purchases a white tie for his evening dress he should reduce his talk to manuscript, destroy the paper, and if he then considers side remarks necessary to the exhibition hire some one to write a special line of patter for his act. He is using a "mysterious" bell and clock to close with, losing opportunities with the clock especially.

Harry Burns punches the bag at the opening of the show and the Lawson sisters in an early position sing, dance and talk. The girls may be new hereabouts, but they have worked somewhere; at least their dresses have if they have not. With presentable costumes the young women would look well on the stage, and might do as a "sister" team for a burlesque olio, provided the calibre of the show allowed them to fit in and the necessary clothes were obtained.

Zeno, Jordan and Zeno, comedy aerialists, have returned to America after an extended tour of the world. They were compelled to cancel the remainder of their European time owing to the serious illness of W. H. Zeno's wife, who lives at Saginaw, Mich. As soon as Mrs. Zeno recovers the act will book time in America, probably over the Keith circuit.

Harry Corson Clarke will "try out" two new sketches at the Novelty in Brooklyn next week, the more successful one of which will be used by him next season.

"That Quartet" will play during the month of June next on Hammerstein's Roof and may continue during the summer.

## HAMMERSTEIN'S.

The Christmas week bill at Hammerstein's caused no riots on Broadway. The show passed off in a matter-of-fact manner. There is no big name to attract attention and the single novelty was "Three of a Kind" (New Acts).

Clarice Vance stepped into the headline position through her individual efforts and reputation. Besides wearing a most becoming and pretty brown costume, Miss Vance sang several songs, the newest of which was "I'm All In, Down and Out." It doesn't matter, however, what Miss Vance sings, provided she sings. The only possible chance of a failure with her would be her inability to warble.

Another singing act was "That Quartet." Two or three new numbers are used, but a couple of the boys suffered from colds, and the concert effect, also the solo work in the two instances was injured in consequence.

Smith and Campbell occupied the difficult position of opening the second half with a conversation, but they passed through safely, and Felix and Barry, with Emily Barry, gave "The Boy Next Door," while Will Rogers closed the performance with his exhibition of lasso throwing.

Mr. Rogers has a cordial manner and the audience seems to appreciate the fact that he is perfectly natural on the stage. This, while it is not necessary to the execution of his difficult tricks with the rope, causes a friendly disposition toward the cowboy to be entertained at once, and with his trained pony, together with his unique personality, Mr. Rogers has an easy time of it upon the stage.

Sleede's pantomime Company in "The Mysterious House" closed the first part, confirming the impression that it is an excellent offering for children. Otherwise there is nothing to the act, either in "black art" or comedy. No improvement over the working is noticeable since first shown; neither has the act itself been changed in any particular.

The Farrell-Taylor Trio call themselves a "comedy musical act," two men appearing in blackface and a woman in her natural color, white. The close in "one" is the best part of the offering, the voices blending well. Up to this point the sketch is dragged out, running much too long. The "wench" causes some fun, but a reconstruction of the entire piece excepting the close should bring an improvement.

Mlle. Chester and her "statue dog" opened the show with the customary posing and a special series of holiday pictures closed it.

Sylvester Z. Poli's new residence in New Haven is rapidly nearing completion. Mr. Poli plans an elaborate housewarming about New Year's and it is the intention of his guests to present him with a \$1,000 clock.

Thos. Q. Seabrooke will play Chase's at Washington on February 11. It will be Mr. Seabrooke's first appearance in that city as a vaudevillian. Several other large cities booked by Keith have yet to see Seabrooke in his specialty.

## TWENTY-THIRD STREET.

The seasonable sketch of Sydney Deane's ("Christmas on Blackwell's Island") takes the honors at the Twenty-third Street house this week, although Mr. Deane shares feature billing with Katie Barry (New Acts).

The "Christmas" sketch is a nicely arranged novel offering, exceptionally well handled by Mr. Deane and his company. Although familiar around the city, the singing gives a freshness to the act through change of selections. In this department Deane is the more prominent, but the comedy, which plays no small part, is capably taken care of by George Roland and William Betts. The act was the only one on the bill to cause the rather light Christmas Eve audience to wax enthusiastic.

A "tough" number has been added to the list of Gertie Reynolds and her "Twirlie Whirlies." The act now closes in "one," another change. The new number when it has been properly worked up will benefit materially. It should be roughened up more, and it might be advisable to have two of the girls as boys if the change can be quickly made. It is giving a much better finish.

Alexis and Schall, "the happy pair," might drop the opening talk entirely, or at least, if it is retained, enunciate more distinctly, particularly the man. The act drags in spots and the action needs to be quickened. With an excellent contortionist and a fair dancer as the principals it is poor judgment to sing an old song when a current popular selection is so easily obtainable.

Batholdi gives an entertaining bird exhibition, appealing especially to the women and children. Considerable apparatus evidencing care and attention is carried, and it adds a bright attractive look to the offering. The tandem riding on a wire over the audience's heads remains the feature trick.

Snyder and Buckley are working their new musical sketch out in first-class shape. The comedy is the stronger end and the "Dutch" comedian, with a style of his own, has the house good-natured throughout the time consumed.

Leona Thurber and her "Blackbirds" gave their lively singing and dancing performance and Manning's Entertainers introduce top-notch ground tumbling with first-rate comedy.

The program reads "Cotton and his funny donkey," but the billing should be changed to read "Funny Cotton." His "unridable" animal is somewhat tame after the many "unridables" lately shown.

Major Doyle, the diminutive monologist, called at Park & Tilford's one day this week, the firm having a card in the window saying "Boy Wanted." The Major refused the position, but upon leaving the store was asked by Mrs. Packard, of the Packard Theatrical Agency, who happened along at the moment, to call at her office if he were seeking a position. The small Mr. Doyle at six o'clock the following morning received a wire from the Keith office and threw up his chances of a "career" in the legitimate, for, as the Major says, "he didn't mind the 'kid' role, but was glad to turn down the 'child's' salary offered."

## FIFTH AVENUE.

It is unusual, when two single entertainers, and both girls, carry off the honors of a first-class bill, which is happening at the Fifth Avenue this week.

Bessie Wynn and Norah Bayes are the females who have the walkover, with Miss Wynn somewhat in advance. The former star of "Babes in Toyland" is new to vaudeville and sings in the style known as "straight." Judging from her reception at the Keith-Proctor house, Miss Wynn will constitute an "act" for as long as she desires that privilege.

A "plant" is still used, and while in Miss Wynn's instance it gives a good finale, it might be advisable to try without him. Making a very pretty stage picture, with a pleasing voice and an equally pleasing personality, Miss Wynn surely has a sufficient number of what are supposed to be valuable points to depend upon herself solely.

Miss Bayes with a widely different style kept the house in excellent humor with three songs, and her usual quantity, without marked quality, of "kidding."

Louis Siron and Grace Gardner in "The New Coachman" were the same one big scream. On Christmas night the ushers led a woman from an orchestra seat to prevent an attack of hysteria. Lawrence Brooks as James Devonshire is new in the piece. He looks the part, but is not quite sure of himself yet.

Art Fisher replaced Mr. and Mrs. Ellison after the Monday matinee, but Mr. Ellison sang only one song with his extremely good baritone voice. He should sing more, for not alone in this way would he be more thought of, but it would not then become necessary to run over the list of Leo Carrillo's Chinese stories, nor use a few choice sayings from Cressy and Dayne's "Town Hall." If Mr. Ellison would sing only, he might drop also the picked-up stories he has on tap and give up the barnyard imitations.

"A Game of Con" with John T. Kelly and company was another laughing number. The quiet method used by Kelly in this piece is refreshing and wins the approval of the audience. The finale has been improved.

"The Futurity Winner," with its interesting story and exciting horserace, held close attention. Kingsley Benedict has the part formerly played by Taylor Granville and as "Crook Chambers" does well. Guy Leslie Lewis as "Crook's" stepbrother is miscast. The others are acceptable.

The "Risley" work of the Kitamura Japs pleased, the brown men's dexterity with their feet compelling the admiration. The little fellow used for this portion of the work scores an individual hit.

"Vacation Time," also on the bill, is under New Acts.

Tom Hearn, "the lazy juggler," will not return to America next year. Mr. Hearn received a letter in Vienna from S. K. Hodgdon, of the Keith office, with the information that he could postpone his American time in order that his pantomime engagement in England might be fulfilled. In the summer of '08 Hearn intends touring the world, after which he will retire from the stage, going into the shoe business.

Les Klopas, a foreign act, opens on the Keith circuit June 1.

## KEENEY'S.

Of the holiday bill at Keeney's, Brooklyn, this week "The Aeronaut" (New Acts) is the featured novelty, while Ah Ling Foo, an almost Chinaman, opened the bill with familiar magic which is in need of a burnishing brush.

Malveru and Thomas, a "sister" team, have not altered their dances and singing, but the girls might give some attention to the vocal discords. The dancing passes through nicely and one change of costume is made. Added to these good points are the good looks of the young women—but they will sing.

L. W. Eckert and Emma Berg are appearing in "The Land of Two Moons," an operetta written by W. W. Prosser. Special scenery is used, and so far all the information has been gleaned from the program, which also says that a special make of piano is used in the sketch, which must stamp the artists as operatic singers. They are that, and Mr. Eckert and Miss Berg sing well together. Especially was this so in a Japanese piece of no little merit some time ago.

But now Mr. Prosser has given the pair a sketch—and a story—and it's about the planet Mars—and it tells about the Queen who never saw a man before—and the man arrives—and what will Gardner and Vincent and Foy and Clark and even "Adam the Second" have to remark, besides a vast collection of others who have climbed aboard the Adamless Eden for vaudeville purposes? The story is too worn out to pass on a plane deserved by these really artistic singers.

Eldora handles some heavy objects well in a juggling specialty, but he lacks the showmanship of the foreign jugglers in the same line. There are two tricks quite similar and one should be dispensed with. His comedy assistant still attempts to be funny in an altogether unpleasant makeup, but that might be overlooked were he a comedian.

Some little trouble was experienced by John F. Clarke in inducing the audience to like his monologue. Once the house capitulated, however, which occurred shortly after he appeared. Mr. Clarke "had 'em" and he held them to the finish, scoring strongly with extem. verses.

The dancing of Coakley and McBride won out for the team, although always working under a pull through the old talk. It is so easy nowadays to bring the joking part of a dancing turn nearer to the new year, and the pair ought to think about it. It is too good a black-face act to allow that deficiency to interfere with its progress.

A Christmas Day treat was presented to the children at the matinee by Leon Morris and his ponies. Mr. Morris has an excellent stage presence; his animals are under control at all times and the act runs along smoothly and swiftly.

If Geo. Homans, the agent, secures satisfactory returns from his two weeks tenancy of Henry Myers' Orpheum in Mt. Vernon, Mr. Homans will take over the lease and conduct the theatre as a sort of producing factory where new vaudeville acts may whip into shape.

Ivy Irby may go out with Virginia Earl's "Johnnies" instead of Miss Earl's sister Maude, as was first planned.

## SUMMER PARKS.

When the government started the rigid investigation of the great packing industry in Chicago, and probed into the sensational incidents that startled the world, James N. Sechert, a man who promoted many publicity enterprises, approached a number of prominent Chicago business men and gave them his idea of a packers' exposition. The result was the incorporation of the National Packers' Exposition Company, actively composed of Mr. Sechert; Chas. F. Gunther, manufacturer of food products; Benjamin Leven, a well-known advertising man, and Stewart Spaulding, manager of the Coliseum. The organization will give the first Packer's Exposition in America at the Coliseum in Chicago for two weeks commencing May 1. It is the purpose of the company and exhibitors of various products to show faithfully the methods of preparing inspecting and packing meat and other foods for the market. The plan has as its chief aim the dispelling of the prejudice and alleged erroneous impressions and misrepresentations, created in the public mind by a novel entitled "The Jungle," which brought about the ultra-sensational charges and ultimate investigation. The exhibition, besides its industries, will have band concerts and other amusements furnished by the Amusement Booking Association of Chicago. The management proposes to duplicate the exposition held here at Madison Square Garden, New York, in either September or October, 1907.

B. E. Wilson, manager of the Rochester street railroad system, is now travelling in Europe, but will return to his annual park duties soon. The summer amusement resorts managed by this concern—Glen Haven and Sea Breeze—have placed their bookings next season with Frank Melville.

Plans have been drawn up by W. F. Hamilton, of Pittsburg, who designed "Dream City" of that city, for a new amusement resort on the Delaware River, not far from Philadelphia. It is to be called Beechwood Park and a well-known Philadelphia capitalist is said to be behind the project. The cost, it is promised, will be in the neighborhood of a million dollars. The Beechwood Park Amusement Company is the corporate name of the company which is engineering the venture.

Patrick Conway, director of Conway's Ithaca Band, is in Chicago arranging time for his organization next summer through the Amusement Booking Association.

A new park will be built at Eureka Springs, Ark. It will be known as "White City." The Southwestern Amusement Company is financing the project and will also construct a new theatre.

The new White City in course of construction in Louisville at a cost of \$150,000 is scheduled to open next April.

Every building and attraction in Riverview Park, Chicago, has been demolished and next summer will see an entirely new place of amusement. It had a phenomenally successful season and the promoters

are spending some \$300,000 in it reconstruction.

Efforts are being put forward by J. H. Botsford to promote a "White City" in St. Louis for the coming year, but at this time it is said to be very doubtful whether he will be able to carry his plans through to a successful issue.

Manager McBoom of Luna Park, Buffalo, has commenced operations early this year. Already workmen are enclosing a tract of land which is to be used as the quarters of the Frank Bostock animal show and a number of amusement devices.

In Havana, Cuba, the Eden Garden and Theatre Marti opened November 30 under the management of Messrs. Alba and Mesa. The opening bill at the theatre held numerous attractions, many well known. The admission runs from \$4 to ten cents. The garden is electrically lighted, with many amusement devices new to Cuba. The grounds and streets are thronged nightly and the venture has fairly been stamped a success.

A corporation composed of some of the leading capitalists of San Francisco, doing business under the name of the Coliseum Amusement Company, is erecting a monster structure at the entrance to the Park Panhandle. It is to include, besides a vaudeville theatre, a skating rink and roof garden. It is expected to be completed by the first of the year. The estimated cost is \$125,000.

Having overcome the opposition which for some time threatened the end of the project to build a "White City," the White City Amusement Company, of St. Louis, has given out its plans for the erection of the resort on a tract of ground near the Delmar racetrack. The incorporators are W. J. Botsford, W. J. Hogan, George H. Kennerly and W. J. Kline. The capital stock is \$50,000 and will be increased to \$200,000 before spring. The park will cost about \$1,000,000.

Owing to some unknown reason, the "Mexidrome" at Mexico City, under the management of Frederick Ingersoll, did not open as per schedule. Mr. Ingersoll piloted a large party in a private car down there in November to see the opening of the Mexican park, but his guests returned home with their mission unfulfilled. No date is now set.

The parks on the Ingersoll circuit will open May 10 next season, closing about October 1, same as this year, which was a successful experiment.

Twenty bands will be under the control of Ingersoll & Hopkins before the beginning of the coming season. Of these only one is foreign, the "Black Dike" organization of England. The booking agents may engage Lieut. Amer's Royal Hussars, which played a few engagements on this side recently. Lieut. Amer said before departing that he would not return to America, but a few weeks' contract is expected to alter that decision.

Annette Kellerman, the swimmer, has been engaged for the Jamestown Exposition, which opens in May next.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Variety's Credential Cards to Correspondents for 1907 are now out, and only those for the coming year should be recognized.

No correspondent without one is authorized to represent Variety.

### CHICAGO

By FRANK WEISBERG.

VARIETY'S Chicago Office, 79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr., for Kohl & Castle, Monday rehearsal 9).—Appearing are Rose De Haven Sextet, Mary Norman, O'Kabe Jap Troupe, Clifton Crawford, Zazzell-Vernon Troupe, Madcaps, Terley, Maknur, Howard and Rutherford, Robert Eldredge and Two Cartwells. OLYMPIC (Abe Jacobs, mgr., for Kohl & Castle, Monday rehearsal 9).—Fadette Orchestra, Ben Welch, Chinko and company, Mille Breslin, Flinlay and Burke, Lafayette's dogs, Minnie Kaufman, Black and Leslie, Al Coleman, Kates Brothers, Potter and Harris, Haight and Thomas. HAYMARKET (Wm. Newkrk, mgr., for Kohl & Castle, Monday rehearsal 9).—Carlotta, Rice and Cady, Camille Comedy Trio, Eleonor Falk, Le Brun Grand Opera Trio, Jack Gardner, Lucy and Lucier, Bert and Bertha Grant, Howard Morris, Loa and Fay Durbyelle, Bedini and dog, Sampson and Zalcho.

STAR (Jas. L. Lederer, mgr., Monday rehearsal 11).—Manager Lederer has a large illuminated sign in front of his house, flashing the words "Real Vodevil," which has been adopted by him for all advertising. In addition to the regular bill, which is composed of five acts, Chrisman's band has been engaged to give concerts during the performance.

SID J. EUSON'S (Sid J. Euson, mgr.).—When Weber & Rush revealed their other two burlesque attractions at Euson's several weeks ago the auditors described the shows as wholesome burlesque. These managers have not been equally liberal with "The Parasian Widows," the attraction this week, although the W. & R. banner is discernible at times in the staging and costuming. The opening piece, "Tutti Frutti," consists of episodes gathered from the various shows brought to view in the past. The concession has been obviously put together in haste. The surprise of dialogue almost overburdened Suzy Moore, the comedian who shoulders the whole responsibility for all "comedy." The burlesque "The Village by the Sea" has some comedy bordering on the unorthodox style without the slapstick. Some of the situations are amusing, but there is lack of proper material. There is also a sketch number similar to the one seen with the "Star Show Girls." The female sextet is spoiled through the screwy voices of one or two. Madge Coleman is a portly and shapely blonde who makes herself conspicuous in a drill. Stella Mack sang "Johnny" song and played a small part. The dress she wore is unbecoming. The costuming does not show prolixity. Tights are prominent. The chorus is composed of pretty girls, uniformly shaped. The girls, however, were not diligent on Sunday and their countenances betrayed moseness. One chorister displayed a sweet soprano voice. She should be given more opportunity. Darling and Reynolds, a "sister act," appear in the olio and do another specialty in the burlesque. Graceful and neat dancers, they made a good impression. The delectable gown worn by one exposed too much chest. Hickman and Coleman introduce antique business in "The Substitute." The travesty may be improved with different material in place of the telephone. LeClair and Hart amused with their burlesque on a "strong act." The comedian is funny. The show as a whole has merit enough to draw business.

FOLLY (J. A. Fenner, mgr.).—As a laughing show of the familiar old-school the "New London Gaiety Girls" will find few competitors. From the curtain to the closing finale there is one continuous lash of spontaneous vivacity and action. There is nothing meritorious in the construction of the opening, but it serves well as a foundation for boisterous busyness. Without a plot the dialogue, apparently mostly improvised, gained many laughs. Pat White is a conventional Irishman and he follows the methods that more ambitious comedians have abolished. He was funny, however, and attracted much attention. "Skid-Do-De-Do" is a pot-pourri of ludicrous situations carefully intermingled between the numbers and uninteresting dialogue stretched at times to the point of suggestiveness. Some of the business is so old that it is an innovation with the present generation. Sam Green essayed three parts and managed the stage proceedings quite efficiently. He is a wary stage manager. Nettie Grant appeared once as a heavyweight baby in a musical number. Her appearance brought laughter. Annie Weisner came out of the chorus and surprised the audience with her singing. She has a clear soprano and is demurely pretty. Credit is due the chorus for its splendid showing. The girls have been well trained and go through some of the difficult numbers with spirit and glee. The Oriental number is effective and the extreme "wiggle" by a dark-haired chorister was overdone. There are five complete changes of costume in the first part and four in the burlesque. The designs are neat, tasty and show newness, although not elaborate. The principal women are elegantly attired with few tights. Margie Catlin and Joe Young have a singing and dancing specialty. Young does most of the dancing, while Miss Catlin looks pretty and sings two songs in a dainty and pleasing manner. Rose Washburne and Belle Austin are a genuine "sister net." They are even a departure in that line for the amount of originality they inject into the

songs and dances. They should go into vaudeville. The Zeraldo display muscular strength in hand balancing. The woman also shows adroitness in some of her feats. Lewis and Green have some good talk. "The Swede" has a fair conception of the character and both made a decidedly good impression. The Musical Belles furnished several well-selected melodies.

TROCADERO (I. M. Weingarten, mgr.).—Hyde's Comdins and "Blue Ribbon Girls." The show remains unchanged from last week.

NOTES.—Geiger and Walters go in vaudeville the coming season, having arranged time on Orpheum and Kohl & Castle circuits.—E. F. Carruthers, general manager of the Interstate Amusement Company, is at his home in St. Louis, where he will spend the holidays with his mother. Mr. Carruthers will leave for New York in about ten days.—H. M. Miller, manager Lyric Theatre, Lincoln, Neb., was in the city booking acts for the house.—The Grand Opera House, Ashland, Wis., is now playing vaudeville.—Graham and Raymond joined the "Star Show Girls" in Milwaukee last week. Cuniling, the handcuff expert, is retained as a feature for four weeks with the same organization.—The new Majestic Theatre, Madison, Wis., opened Monday with a strong bill.—Rose Washburne, formerly one of the "Six Widows" with Edward Clark, states emphatically that she is neither in Potter's Field nor in the almshouse, as erroneously reported. She is in vaudeville and at present playing over the Bijou circuit through Michigan and Wisconsin.—James Thornton did not appear at the Haymarket the latter part of last week. Charles Sharp had his place.—All the theatres operated by the Interstate Amusement Company in the South give Sunday day performances.—F. J. O'Brien, secretary of the Jones-O'Brien Amusement Company, which operates a circuit of popular-priced vaudeville theatres in the middle West, is spending a few weeks at West Baden, his first vacation in twenty years. Mr. O'Brien was a monologist before he assumed the managerial end of the business.—Beatty Midleton, one of the English girls with the Behrman Show, is in a hospital in this city.—F. C. Whitney is said to have secured the lease of the New Theatre and will probably convert it into a musical comedy house with stock company.—The Manhattan Comedy Four are in the middle West playing the Western Vaudeville Association time. They return to Europe in May, where they have been booked by Marlboro.—The Rupperts will go over the Orpheum circuit next season.—The members of the Behrman Show forwarded to Frank D. Bryan at the Jewish Hospital, Louisville, where he is reported to be gaining strength, a handsome silver loving cup. It is not likely that Mr. Bryan's condition will allow him to rejoin the company this season.—Margaret Kling and Ray Odell of the "Baltimore Beauties" have formed a partnership in a "sister act." They are giving their specialty in the olio of the show besides playing parts.—Manager Herrington gave each girl in the "Baltimore Beauties" five dollars as a Christmas present.—Fox and Foxxie are on the Orpheum circuit, having opened at Salt Lake City.

### PHILADELPHIA, PA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr., Monday rehearsal 9).—There are several attractive numbers on the Christmas week bill, including three that are new here, Joe Hart's "Pickle's Pets from Petland" (New Acts). The Barrow-Lancaster company pleased with their latest sketch, "Thanksgiving Day," despite the fact that it was the poorest of the several they have shown here. One of the biggest hits of the bill was scored by Orth and Fern in "Sign That Book." Fern received several encores for his "Worry" song, which is a treat. The Bellong Brothers performed skilfully a number of novel cycle-balancing feats. This is a showy act, very well received. Alice Hollander, billed as a feature, did not appear, and Laura Millard, who is a favorite here, substituted and added to the entertainment. Jack Wilson, Ada Lane and Albert Green repeated their singing and dancing specialty. Wilson's trunk missed connection and all three worked in whiteface on Monday, but went to color in the evening. Some of the comedy could be toned down without reducing its value, but it all met with favor. McCrea and Poole appeared in sharpshooting. One of the McGrath Brothers, banjoists, has a new partner named Pringle. Brazil and Brazil were again seen in a juvenile number, and the Althen Twins danced through some acrobatics and tried to sing. Marr and Evans replaced Goetz and Nelson, doing an acrobatic and comedy turn, which was well received. Lew Sally had some songs and stories, and Houldin did his handcuff tricks. There were special pictures for the holidays and the business all week was almost to the record mark.

TROCADERO (Fred. Wilson, mgr.).—Butler, Jacobs & Lowry's "Cherry Blossoms" company made a strong impression on their first Eastern showing here as a Christmas attraction. In "The Wrong Count Tobacco" the company is supplied with a vehicle which, with a rapid working chorus and several good numbers, gives the show a little more than an even break as soon as the curtain rises and the action continues almost unstinted until the finale. The chorus and numbers are really the strong point in the bill. There are sixteen line girls, averaging very fair as to looks and being nearly of one size, making an even appearance which adds much. The girls have been carefully drilled and work well together. The costuming is also deserving of good words, the several changes being well selected. The one weak dress is on the four girls representing cochenilles. These costumes spoil the effect of the natty chippie suits and the neat police outfits. The red and tinsel costumes used for the opening number in "Look Out Below," the burlesque finish, are also very attractive and the girls look well in them. There are several of the men who appear twice in the opening in evening clothes, which they wear comfortably. There is only one real principal girl. She is programmed as Little Walsh in the burlesque numbers, but does a specialty in the olio under the name of Little Perry, which is her right one, being of the "sister" act. Carlisle and Perry, Tom Nolan and John Perry are entrusted with the bulk of the comedy,

Miss Charlotte Parry extends to all protean artists the compliments of the season and trusts that the new year will prove as successful for them as the one just closed has been for her

which they handle creditably with the exception of several places where they approach close the limit of broadness. Profanity has not been barred and at times runs rampant. There are one or two parodies sung by Frank Ross who are just on the ragged edge. Ross has some good stuff and does very well in his specialty. Lee and Payne have a strong comedy acrobatic offing which met with evident favor with the audience and aside from an over-indulgence in slick comedy the Massachusetts Comedy Four pass in good style. Tom Nolan and Cora White in their "Looking for a Record" sketch and still the "gasoline" story, which is very suggestive. Summed up, the "Cherry Blossoms" have a good show and they pleased capacity audiences all week.

LYCEUM (J. G. Jermon, mgr.).—Larry Cale's sketch, "An Irish Admiral," has been added to the olio with Fred Irwin's "Majestic" since this company was seen here. The act places Axel and Dan and strengthens the company considerably. McCale is a graft sea-dog of some excellent material and the act moves at rapid pace. He is ably assisted by Jack Lawrence, Ray Wallace and Emma Alexander. As from this the bill is about the same as was given at the Casino and the former success was repeated in every detail. There is a baseball number by the girls which deserves special mention.

CASINO (Ellias & Kochic, mgrs.).—Rita Barton's "Rose Hill Folly" company is a Christmas attraction and met with approval from large audiences all week. Some of the comic bears make of wags, and generally the pleased. There is a charm of good-looking girls and it adds much to the show. The olio numbers were well received.

BLIJOU (W. V. Jennings, mgr.).—One or two new numbers for the chorus completes changes in the offering of the "Twentieth Century Maid," unless it be a change of songs. Max Ritter and Grace Foster to add. The 300 patrons who crowded the house at nearly every performance appeared pleased with what they saw and heard.

DIME MUSEUM (T. F. Hopkins, mgr.).—Baldin, the armless and legless wonder, has turned and attracts thousands. The Christy bill also includes Bayroot Troupe of Six Dancers, Carrino's Lions, Alfonso, human ostriches, the pantomime company, Little Bob, Far and Lee, Roy King, Alberto and the motley crew. The management distributed its thousands of Christmas gifts to the little ones.

NOTES.—All the burlesque companies celebrate Christmas here. Manager Hoffmann planned treat for "The Majestics" later in the week before a week's "lay-off" to recover. Every member of the "Rose Hill Folly" company remembered the annual party and every one was mentioned in the gift line. The "Twentieth Century Maid" remembered Manager O'Farrell with a handsome umbrella and cane bearing the Masonic mark and there were numerous individual gifts among the various members of the company. It is reported that Aaron He

## The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHARLES K. HARRIS,  
81 W. 51st St., N. Y.  
(Mayer Cohen, Mgr.)

Vol. 4. New York, Dec. 29, 1906. No. 7.

A novelty was introduced in Mr. Al H. Woods' show entitled "Nellie, the Cloak Model" with the slugging of the new song entitled "I'd Like to Know Your Name and Address" in the singing of which the singers had to respond to ten distinct encores, the whole audience joining in the chorus and singing it until they were tired out before they could proceed. Mr. Woods deserves a great deal of credit for the manner in which this song is produced.

Mr. James J. McCarigan, of Philadelphia, has been meeting with success singing "Somewhere" and "And a Little Child Shall Lead Them," with illustrations.

Miss Kirwin, who has been in the Keith Stock Co., Providence, for the past five seasons, has now entered

man will write a sketch to be used by Toma Hanlon and Joseph K. Watson next season.—Ben Jensen is to be featured in a new piece by Hurtig & Seaman next season.—Corrida and Eddie, the clever acrobatic team, will be featured with Maury Kraus' company next season.—Billy "Always Smiling" Noble, the "Dixie Boy," is going into business in Louisville. He is very popular at home and it looks like a good move.—Houdini escaped from a specially prepared paper bag made by a local business firm here on Wednesday night. He was handcuffed before being placed in it and the seal which was placed on the strings was not broken. The feat created a sensation at Keith's.

### CINCINNATI, O.

By HARRY HESS.

STANDARD (Charles B. Arnold, mgr.)— "Cracker Jacks," playing to big business. The opener is divided into two scenes. A good-looking chorus of fifteen girls, elaborately and expensively costumed, with fresh, clean scenery, adds materially to the success. The singing of the chorus is about the average, but the comedy of Bob Van Osten, Harry Warner and Joe Eckel is bright and possesses much originality. The burlesque went with a dash and was enjoyed. In the olio Delta Fayette sang a number of songs. Eckel and Warner, German comedians, pleased; Millard Brothers, cyclists, very good; Welsh and Midland, grotesque comiques, hit of the bill. Next: "Trans-Atlantics."

PEOPLES' (James E. Fennessy, mgr.)— "The Tiger Lilles." There is but little good material in the opening burlesque, "A Temporary Husband," to command itself. George P. Murphy, who has the German character, stands so far above the others as to make the whole performance uninteresting. An unusually good-looking chorus, neatly and tastefully costumed, do fairly well. The burlesque introduces the full strength of the company where a lot of trash is used in a very unfavorable manner. The throwing about of breadstuffs and eatables for comedy purposes was particularly offensive to a major portion of the audience. In the olio, La Velle and Grant, acrobats, were easily the hit. May Belmont, singing and dancing comedian, good; Murphy, Harlow and Barrett in a sketch "All on Account of Pinky," pleasing; Corby and Burke, fair; Charmon, acrobat, divided the honors. Next: "Nightingales."

COLUMBIA (H. M. Ziegler, mgr.) Sunday rehearsal 10:30.—A strong bill this week and excellent business. Le Roy and Woodford have enjoyable turn; Burton and Brookes, comedians and singers, have an act that is a treat; Fiske and McDonough in "Good News," very good; Edith Helena, singer, well liked; Fortune

and Davis in a musical skit, "My Sweetheart," very good; Little Hippo, the smallest elephant in the world, was seen here for the first time and enjoyed; Charley Case, monologue, fine; John C. Rice and Sally Cohen in "All the World Loves a Lover," a big scream; Les Arbos, acrobats, very good.

arrested 15, charged with a violation of the fire ordinance.

W. A. WILSON.

### AUSTRALIA.

Melbourne, Nov. 24.

The principal arrivals at the Opera House during the present month are Duncan and Godfrey in their coster romance "Me and 'er." It is successful. Stewart and Lorraine, "musical marvels," play half a dozen different instruments in an indifferent manner. The Sandow Girls are two well developed damsels who sing about physical culture and lift "faked" weights.

The Star attraction is Selbo, whose juggling is taking Melbourne by storm.

Cassell and James, banjo players, are billed for a first appearance here to-day. For the rest, Leo Cabacs are still to the fore. Kelly and Agnes (perennial favorites) are making a re-appearance. Larry Lewis has moved on to Sydney, from which Alf Chester has just returned. "La Moto Girl" is still with us.

Seymour and Dunre after a successful tour of New Zealand are due here to-day on their way home.

Considering the popularity of a really good Yankee "turn" with Australians, there is a great lack of artists from your side just now.

Wirth's Circus closed a record season here last week and moved on to Tasmania.

Salabone recently opened a "Dreamland" on St. Kilda Beach and the "spec" seems to be a big success.

A. G. WINNE.

### PITTSBURG, PA.

By JAS. T. TYNDALL.

GRAND (Harry Davis, mgr.)—White and Sturt bring back "Paris" very familiar. Mr. and Mrs. Mark Murphy are liked in "The Coal Strike," Helen Bertram playing her own accompaniment, sings several selections that merited the hearty applause. Willie Weston, good. Kremla Brothers have some new acrobatics. Maybelle Adams played the violin acceptably. Webb's performing seals pleased. Redford and Winchester create amusement. Morton, Temple and Morton have a rather crude act. Werden and Gladish in illustrated songs, the Tossing Austin in a juggling and dancing act. Sid Baxter, "the aerial bicyclist," and the Three Hickman Brothers in musical comedy, all add to the gaiety of a good Christmas week bill.

GAYETY (James E. Orr, mgr.)—Clark's "Runaway Girls" is pleasing every one. A two-act musical comedy is presented. The music is pretty, as are the girls, and the costuming with scenic effects up to date. Abe Reynolds and Frank Dassel furnish most of the fun. The Four Livingstones head the olio and their acrobatic act is out of the ordinary. The Ramsey Sisters are pleasing singing comedienne, and the Bowery Boys' Quartet made a hit.

ACADEMY OF MUSIC (Harry W. Williams, mgr.)—The "Alcazar Beauties" furnish the Christmas Week diversion and are making the biggest kind of a hit. James F. Leonard, the principal filmmaker, is popular here and is as clever as ever. The burlesques are up to the standard, the costumes and music are good and the chorus is made up of a number of pretty girls. Lawrence Crane, the Irish magician, heads the olio and performs a number of mystifying tricks; McDevitt and Kell are good in electric dances; Etta Victoria pleases as an athlete; "Dashless Venus," James F. Leonard and Clara Whitney make a hit in their talking turn, and James and Davis have a funny singing and "tangle-talk" act.

### SAN FRANCISCO, CAL.

THE ORPHEUM (John Morrissey, res. mgr.)—Week 10: Julius Steger, presenting "The Fifth Commandment," scored the biggest hit of any act presented at this house for some time. The new numbers on the bill were Chas. Serra, —Palfrey and Hoeder, Mile, Drifta and Katherine Nugent.

NOVELTY (Loverich & Lubelski, mgrs.)—Clark's Dog and Monkey Troupe were headlined and deserved the place. The monkey portion of the act was especially good. Mr. and Mrs. Kelly in "The Thoroughbred." The spiritless acting of Mr. Kelly contrasted unfavorably with the vigorous work of the woman. In consequence the act went only fair. Al Fourney, monologist, unloaded a batch of new material of a local character that won the house. Billie McRobie, parodist; Fred Lancaster, illustrated singer, and Jerome, Freemont and Jerome in an acrobatic novelty with scenic effects were all good.—EMPIRE (Wm. Weston, mgr.)—James Post and company in the farce entitled "The Man from Tonopah." Gene King furnished the illustrated ballad. A competitive cake walk was the feature of the week's bill.—WIGWAM (Pinicus & Harris, mgrs.)—The Harry James company offered a travesty entitled "Rubes and Roses." In the olio Chas. Harris furnished a monologue and Ethel Laurence sang illustrated ballads.—LYRIC.—The hurricane on Monday played a brief engagement about noon, and as a consequence this house, for the present, is no more. This ended the career of the last of our temporary tented show places. The erection of a permanent re-enforced steel structure will be started at once.—NATIONAL (Sid Grauman, mgr.)—Yuma, contortionist, return engagement, Brothers Riva, gymnasts, fair; Sam Rowley, comedian, good; Mays and Hunter, banjoists, introduced a mammoth instrument that interested; Arthur Kherna, German comedian, carried off the honors; Haight and Dean in "A Mist Meeting," well received; Edward Scott, illustrated ballad, good.—NOTES.—Rumor has it that Al Flournoy, formerly the Lyceum manager, an Empire circuit house, will assume the active management of the Novelty, one of the "Three L's" houses, here.—Owing to the destruction of the Lyric by the windstorm, Wm. R. Daley, manager of that place, has taken a vaudeville company on a tour of the interior towns.—Messrs. Pinicus, Harris and Bauer, proprietors of the Wigwam Theatre, were

### ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.)—Monday rehearsal 10.—Valerie Bergeron and company in "A Bowery Camille," well presented; Harry Gilloff, good; Josselin Trio, clever athletes; Mitchell and Caine; Ramsdell Sisters, comedienne, well received; Al Carleton, took well; Musical Craigs, ordinary; Rawls and Von Kaufmann.—GAETY (H. B. Nichols, mgr.)—The "Colonial Belles" played to enormous business at this cosy resort.—EMPIRE (Thos. R. Henry, mgr.)—The "London Belles" presented a very good show at this house; Zenda being the special feature.

MARTEL.

### ALTOONA, PA.

LYRIC (L. B. Cool, mgr.)—The best bill presented at this popular house, John and Mae Burke in comedy sketch, very good; Conn and Conrad, "the quiet burglars," pleased; Rooney Sisters, singing and dancing, excellent; the Five Black Americans, Luke and Martha Pulley, Stanford and Lena Shadney McKissick and William Brown, in singing, dancing and talking, called forth rounds of applause; the Kauffman Troupe, bicyclists, fine; Will Dockray, blackface comedian, with his catchy songs, is popular; Chester D'Am'on, "The Psychromancer," is the feature and has proven all that was claimed for him by holding the audience spellbound at each performance. He is the biggest drawing card of the season.

### APPLETON, WIS.

BIJOU (Frank Williams, mgr. Monday rehearsals 10:15)—Strong bill headed by Medallion Trio, musical, good; Bessie DeArmond, singer, clever; Frank Williams, illustrated songs; Bert, Lenon, impersonator, very good; Frank Lutz, songs, good.

KOHLER.

### BALTIMORE, MD.

MARYLAND (F. C. Schaeffer, mgr.)—Zena Kifer, singer and dancer, very good; Lee Tung Foo, Chinese baritone, liberally encored; Nita Allen, and company in "Car Two, State Room One," very good; Six Musical Cutties, encored; The Four Casting Dumbells, aerial, hit; Johnnie Johns, "The Dixie Boy," excellent; Ned Wayburn's "Dancing Daisies," with Dorothy Jardon, very good.—NEW MONUMENTAL (Sam. M. Dawson, mgr.)— "Dreamland Burlesques," crowding this house at every performance.—GAYETY (W. L. Ballou, mgr.)—Renz-Santley company with Mile. Luba De Sarena's animals proved a sprightly and amusing show.—TRAYMORE CASINO (F. Kelde, mgr.)—Nagle and Adams, good; Whalley and Whalley, musical, very good; Royce Brothers, bag punches, good; Thomas Sisters, song and dance, very good; May Bell, songs, good; Al West, songs, fair.—EHMLING'S MUSIC HALL (Aug. Ehmling, mgr.)—Maggie Howard, coon shouter, fair; Cora Campbell, songs, fair; Charles Raynard, comedian, fair; H. P. Moorehead, illustrated songs, fair; Daniel Grans, Swiss yodler, very good; Fedora Regent, baritone vocalist, very good.—NOTES.—Capt. Fred Lewis, resident of Baltimore and manager for Bostock Zoo of Richmond, Va., came up to take dinner with Col. Mundy on Christmas Day. Among those attending the dinner were Geo. W. Owens, resident manager; and Louis J. Beck, advertising manager. While at dinner a telegram from James W. Bostock, who is now managing the theatre in Carnarvon, Wales, wished all a merry Christmas and a happy New Year was received. A loving cup was presented to Mrs. Mundy. Over 5,000 people visited the Zoo on Christmas Day. Louis J. Beck, well and favorably known in Baltimore, has been secured by the management of the Zoo-Rink to conduct the advertising and publicity promotion. Mr. Beck resigned his position on the New York World to assume his present duties.

SYLVANUS.

novelty, the Immensaphone, scored a success. The Five Majors, English entertainers, created favorable impression; Owley and Randall in "Tumbling Tom" were roundly applauded; O'Brien and Buckley in "A Cyclone of Fun," very good; Lydia and Albins, gymnastics, very much appreciated; "The Terrible Judge," with Ward and Curran, kept house in uproar; Carl Herbert, sleight-of-hand, has some old and new tricks. BIG BUSINESS.

JOGGERST.

### BIRMINGHAM, ALA.

MAJESTIC (Interstate Amusement Co., mgrs. Monday rehearsal 10).—The Sutons, comedy acrobats, good; Edward Kellie, stories, fair; Little Irma Wickoff and company in "Morning, Night and Noon," fair; The Musical Forrests, musical, hit; Caritas, danseuse, fine; Fisher and Johnson, cyclists, good; Dudley, Cheslyn and Burns, comedy, hit; Four Emperors of Music, good.—GAYETY (E. J. McArdele, mgr.)—The "Trocadero Burlesques," good chorus, pretty costumes and pretty girls. In the olio there are four good acts.

NAT WILLIAMS.

### BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsals 10).—Christmas week sees Mrs. Langtry in "Between the Nightfall and the Light," a big card; Eberhardt, clever; Billy Van, funny; Kelly and O'Brien, comedy and song, good; Les Duran Trío, vocalists, high class; "Harry Tighe's Celloglans," novelty; Lester and Manning in "The Little Immigrant," good; Herr Gras's baboons, fine.—GARDEN (Columbia Amusement Co., mgrs.; Chas. E. White, local mgr.).—Two clever skits and a rollicking chorus gave "The World Beater" a good send-off. The Five Les Romanis made good heading for an excellent olio. Next: "Dainty Duchesses."—LA FAYETTE (Empire Circuit, mgrs.; Charles M. Bayes, local mgr.).—"Jolly Grass Widows," with comedians of merit and good burlesque, pleased. Brindamour,

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BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal 10).—Strong holiday bill. A musical

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W. S. A.

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DECEMBER 20, 1906.

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added attraction, mystified in defying bars, locks and chains. Next: "Ideals."—WASHINGTON (Dr. Linn, mgr.).—A varied bill. The Johnsons, dancers; good; Barney First, Hebrew comedian, clever; Frances and Lawrence McCann in sketch, pleasing; Harry L. Reed, vocalist, excellent; the Bob Brothers, fine; Sylvester King, card exposer, good.—HIPPODROME (C. Elwyn Edwards, mgr.).—Illustrated songs and moving pictures. DICKSON.

**CLEVELAND, O.**

KEITH'S (H. A. Daniels, mgr.)—Monday rehearsal 11).—"A Night in English Vaudeville," hit; Carleton Macy, Maude Hall and company in "The Magpie and the Jay," good. Others were The Frysors, dancers; Paul Kleist, Murphy and Francis, Mme. Theresa Renz, The Village Choir and Ellinore Sisters.—LYRIC (E. H. Anthony, mgr., Monday rehearsal 11).—Edith Talbot and company in "Her Little Game," well received; Carr and Jordan, "A Dip in Vaudeville," good; Lopas and Lopas, nice musical act; Will Zidoff, blackface comedian, fair; Geo. Delmars, aerialist, clever.—EMPIRE (Geo. Chennet, mgr.)—"Dainty Duchess" the attraction for the week.—STAR (Drew & Campbell, mgers.).—"The High School Girls," with Hilda Carlis and her twelve "Red Raven Cadets" extra feature. WALTER D. HOLCOMB.

**COLUMBUS, O.**

KEITH (W. C. Frosner, mgr.).—This remodelled theatre, formerly the Empire, opened Monday to a large audience. The bill is well liked. Swan and Bambard, eccentric acrobatics, good; Meehan's dogs took well; Cliff Gordon, German comedian, well-merited applause; the W'lla Family, musical, clever; World and Kingston, hit; Seal and Violet Allen and company in "A Fullman Cat," well liked; the Four Melvins, acrobats, fine. E. R. SPERRY.

**DULUTH, MINN.**

METROPOLITAN (W. H. Longstreet, mgr., Monday rehearsal 11).—"The Baltimore Beauties" are giving an excellent show, headed by Murry J. Simons, a great favorite here. Special attention has been given the musical numbers, which are all very good, especially those sung by Franklin Balle. Strong olio. The Sidlonians, laugh creators, big hit; Ed White and Rollie White in a comedy boxing act were favorites; Marion and Pearl in a talking and acrobatic act, numerous encores; Franklin Balle in "painted melodies," fine; Margaret Pearl, soubrette, fine.—BIJOU (Joe Maitland, mgr., Monday rehearsal 2).—The management is offering a fine holiday bill headed by Jos. and Myra Dowling in a comedy, "Mrs. Barnum's Baby," fine. Roy Ogden and company in "The Right Stocking," very good; Mille Brachard, juggler, good; Bingham and Goble, musical, good; Hubert Devau, good; Curtis and Adams, German comedians, fine; Isidore Silver, songs, good. HARRY.

**ELMIRA, N. Y.**

FAMILY (G. W. Middleton, mgr., Monday rehearsal 10).—"Doomsday," clever; Vera de Bassini, enjoyable singing; Libby and Bordeaux, catchy; Ed and Nettie Masses, good sketch; Tom Mack, excellent; Ross and Lewis, neat singing and dancing.—RIALTO (F. W. McConnell, mgr., Monday rehearsal 1:30).—Fulton and Larkin, Phil and Carrie Russell, Bijou Mignon, Rae Vaughan, Anita Faivre and Rena Barry; strong bill. J. M. BEERS.

**EVANSVILLE, IND.**

BIJOU (Sellinger & Rokke, mgers.).—Bill headed by The Four Emperors of Music, took well; De Graw Trio, acrobatic comedy, well received; Dunn and Frances, comedy sketch, favorable impression; Bernice and Bay, singers, liked; Ida O'Day, banjoist, good.—NOTES.—Friday was "amateur night" and drew well.

Commencing Jan. 1 combination stock and vaudeville will be given, making performances continuous.—The stock company at the Grand has been secured. ROBERT L. ODELL.

**FORT WAYNE, IND.**

TEMPLE OF VAUDEVILLE (F. E. Stouder, lessee and mgr., Monday rehearsal 10).—"The Lady Buccaneers," a miniature musical comedy, excellent; Allan Shaw, coin and card manipulator, very good; Morrissey and Rich, comedians, well received; Princess Corena, songs and dances, fair; Willie Chase, eccentric comedian, medium; Ruth Anderson and Thelma Kruse, skirt dancers from the Hawker Academy of Fort Wayne, ages 11 and 13, respectively, were a real surprise and not in consideration of their ages but of their actual work; however, at present they have no idea of following the continuous. DE WITTE.

**FRESNO, CAL.**

NOVELTY (J. T. Myers, mgr., Monday rehearsal 5).—Week 1: Billie McRobie, songs and stories, fair; Salmon and Chester, coster singers, fair; Hastings and Wilson, acrobatic comedians, went big; Billie Mack, monologist, good; Mendel Travesty company, fair. BUSINESS good. BOB.

**GALESBURG, ILL.**

GAETY (J. H. Holmes, mgr.).—Harry Brown, slinging cartoonist, very good; Geo. Mundweiler, illustrated songs, excellent; Mack and Dugal, sketch, good; Mahoney Brothers, singers and dancers, hit; West and Benton, good; Mardo Trio, comedy acrobats, good hit.—BIJOU (F. E. Payne, mgr.).—Half week 24: Will Cross, singer and dancer, fair; Leisenringers and Thom Trio, sketch, good; Claudine Riley, cornet, pleased; Jas. H. O'Neill and company, sketch, very good; Wiley Ferris, illustrated songs, good. F. E. R.

**GLOVERSVILLE, N. Y.**

FAMILY (Fred De Bondy, res. mgr., Monday rehearsal 10).—Wilber Ames, tramp juggler, fair; Miss Hart, good; Smith and Baker, "The Jolly Sailor Boys," ordinary; Luiga Troupe, acrobats, good; Chadwick Trio, "For Sale: Wiggins' Farm," highly appreciated. MOWERS.

**HAMILTON, CAN.**

SAVOY (J. G. Appleton, mgr., Monday rehearsal 1).—Houston and Dallas, comedy juggling, goes well; Cecilia Weston, character and imitations, fair; H. V. Fitzgerald, protean playlet, well received; St. Onge Brothers, cyclists, splendid; James F. McDonald, monologist, good; the Five Sullivans' act is a scream; Daisy Harcourt, English character comedienne, hit of the bill; Thompson's elephants, take well. JACQUES.

**HARTFORD, CONN.**

POLY'S (Louis E. Kilby, mgr., Monday rehearsal 10:30).—Karno's company in "A Night in the Slums of London" is one of the funniest acts in vaudeville and a laugh from start to finish. Kennedy and Rooney in "The Happy Medium," wideawake entertainers. This is Mr. Kennedy's home and he received a hearty welcome. Harry Corson Clarke and company in "Strategy," very laughable; the Melani Trio, singers, fine; the Arlington Comedy Four, pleased; Prof. Dubois' baboon, pleased; Scott and Whalley, colored comedians, good. WILLIAM H. RHODES.

**INDIANAPOLIS, IND.**

GRAND (Shafer Ziegler, mgr.).—The Christmas bill was a musical show nearly altogether, and a mighty pleasing one, too. The Italian Trio in a brilliant vocal repertoire and the Three Roses in a superb instrumental concert scored the decided successes. No prettier act has been seen here this season than the one offered by the girls. The headliner of the performance was the singing and dancing divertissement of Ned Nye and his "Rolling Girls." Liberal applause. Max Hilderbrandt, from the German music halls, gave a singing act in the Teutonic language that proved a novelty; Dorothy Kenton scored a hit with her excellent banjo playing; the Brothers Danuu furnished a good comedy acrobatic exhibition, and Martini and Maximilian afforded amusement with burlesque: image.—EMPIRE (Chas. Zimmerman).—"The Rialto Rounders" were at this house for the first half of the week and gave a brisk entertainment, the burlesque portion of the show being above the average and the variety olio containing some good features.—GAYETY (Edward Shayne, mgr.).—The Bon Ton Extravaganza Company was the holiday attraction at the Gayety. The burlettas and olio were enjoyed and the special attraction, "The Girl with the Red Mask," proved interesting. LOUIS WESLYN.

**JERSEY CITY, N. J.**

RON TON (T. W. Dinkins, mgr.).—"The Americans" in two-act burlesque; good business. Olio: Marie Stuart Dodd, violinist, good; The Gregoys (three men, one woman), hoop rolling; Jolly Zeb in songs, took well; Gladys Clark, Henry Bergman and Jimmie Mahoney in well set up, neatly dressed song and dance act, pleased; Olga Roller, illustrated songs, did well. Two acts of burlesque scored. Next: "Merry Makers."—KEITH & PROCTOR'S (Frank Burns, mgr.).—Good show to good houses. The Holdsworths, banjoists, singers and dancers; Lawson and Namon, "The Bicycle and the Bag"; Tom

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GRAND—The Van-Dyke-Eaton company displaced the regular vaudeville bill.

head of the Christmas bill, scored a hit. The surroundings included: Roberts, Hayes and Roberts, good; Waiters and Prouty, well liked; "Four Sluggin' Lillies," ordinary; Ramza and Orno, grotesques, fair; Laura Ordway and Valoni completed good bill. DAVE CHASE.

PETE.

MARION, IND.

CRYSTAL (J. H. Ammons, mgr., Monday rehearsal 10).—Arthur Beauvis and company in "The Wildflower" was the best of the many good acts. Billy Arnold and Lida Gardner in "The Minstrel," good; Ruth Smith, illustrated, first class; Tom O'Neill, eccentric dancer, fair.—GRAND.—The Van-Dyke-Eaton company displaced the regular vaudeville bill.

L. C. WETZEL.

**KALAMAZOO, MICH.**

BIJOU (Harry W. Crull, mgr., Monday rehearsal 2).—Week 17: Three Troubadours, fine; Matt Matloy, German comedian, good; Knox Brothers, musicians, clever; Price and Mildred, society sketch, fair; Gurney Clister, singer, good.

NOTE.—The Frank Amusement Co., recently organized, will Jan. 2 begin remodelling present Wonderland and enlarge seating capacity to 1,000. Will reopen March 1 with vaudeville till June 1, when summer stock will go. F. D. McCormick, the manager, is promoting the enterprise.

F. R. YOUNG.

**KANSAS CITY, MO.**

ORPHEUM (Martin Beck, mgr.).—Papinta, dancer; Four Bards, gymnasts; Augusta Glose; Preston Kendall in "Across the Lines"; Maddox and Melvin, Cris. Smith and Two Johnsons, and Fred Galetti's monkeys.—CENTURY (Jos. R. Donegan, mgr.).—"Miss New York Jr." Well known.—MAJESTIC (E. G. Davidson, mgr.).—"The Lid Lifters," well liked.

FAIRPLAY.

**LOS ANGELES, CAL.**

ORPHEUM (Clarence Brown, res. mgr., Monday rehearsal 2).—Week 10: Knight Brothers and Marlon Sastelle danced into favor; Nick Long and Edalene Cotton in "Managerial Troubles," pleased; the Musical Avolos, xylophonists, good; Charles F. Simon, "The Narrow Feller," big hit with genuine comedy and music; Kite Banzel Japs, also a hit, marvelous "Risley" work calling forth immense applause from an audience supposed to have an antipathy for the little brown men; Lina Panzer, clever on the bounding wire, was also her assistant "Tommy" in his acrobatic work; Dillon Brothers, fair; Trovillo, an extremely clever ventriloquist, went big.—UNIQUE (Hents & Zallone, mgers., Monday rehearsal 11).—Kollins and Kilton, banjoists; Horner Long, illustrated songs; Von, acrobat; Maxie Mitchell and the Unique Comedy Company in "Major Cyclone," farce comedy written by Cummings and Merley.—EMPIRE (Billy Banks, res. mgr., Monday rehearsal 12:30).—Horner Oldfield, banjo juggling; Al Franks, picture halladist; Doline Cole, coon shouter; Wilson and Rich, singers and wooden shoe dancers, and the Empire Stock in a one-act comedy.—CHUTES PARK.—Vaudeville offered week 10.—FISCHER'S (A. E. Fischer, mgr.).—The stock company in Freil J. Griffith's newest musical comedy, "McCarthy's Flirtation," and Eske, magician.—NOTES.—Leora, a trapeze artist performing at the Chutes, had a narrow escape from death. While performing suspended high in the air, hanging head downward, the foot strap became loosened and his foot slipping he shot down like a stone, barely missing some in the audience. He was picked up unconscious and, receiving prompt attention, was brought to his senses. He is now rapidly recovering from his injuries.—James T. Kelly, of Kelly and Massey, is another professional whose ventures in other lines appear to meet with instant success. A short while ago it was the real estate business, and now his latest success is as part owner of a flourishing bakery located at Long Beach.

BUNTING.

**LOUISVILLE, KY.**

HOPKINS (Wm. Rechman, res. mgr.).—"The Provençals, bicycle riders, good; Gardner and Vincent in "Winning a Queen," very good; Vernon, the ventriloquist, good; Robisch and Chil dress in "The Bogus Tutor," clever; Marzio and Millay, good; Lillian Shaw, the comedienne, is ill and was not able to appear; The Crookaders Quartet sang and scored quite a hit.

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good business, presenting novelties and vaudeville, featured by Al E. Read in characteristic songs and monologues, big hit. The holiday vaudeville idea at this amusement place starts out encouragingly.—THEATRE ROYAL (H. C. Egerton, mgr.). Monday rehearsal 10.—"New Century Girls," good business. Show is snappy and allows clever chorus work. The olio feature is Barrett and Belle's "Only a Volunteer," big hit. Gordon, Crawford and Manning, Mitchell and Pritzkow, Hays and Winchell and Nellie Sylvester, all good. Next: "Colonial Belles."—READOSCOPE-MAISONNEUVE (Al E. Read, mgr.).—Vaudeville, and Al E. Read, comedian. Good crowds.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kerdan, mgr.). Mon-

day rehearsal 10).—"The Merry Maidens" are playing to capacity nightly and are pleasing. The principal funmakers are Sam Rice, Gene George and Geo. Johnston with a large chorus of pretty girls and gorgons costumes. Good musical numbers are led by Patti Carney. The olio is the best here this season. Patti Carney, songs, good; Ward and Raynor, comedians, pleased; Burton and Burton, musical, good; Johnston and George, parodists, well received; Edith Murray, toy artist, good; Farrell Brothers, acrobats and bicyclists, big hit. Next: "Kentucky Belles."—NOTES.—Fred Barnes, of the "Dreamland Burlesques," while playing here, received telegram that his brother had died and left for his home in Syracuse, N. Y., at once.—The members of the "Merry Maidens" were tendered a banquet Christmas night by Chas. Daniels, the manager. Everybody received

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DOMINION (D. Douglas, mgr.). Monday rehearsal 10.—Week 17: Good bill. De Coe, good chair and table balancing; Robert Nome, whistler and instrumentalist, good; Rose and Severns, pleasing in comedy sketch; Avon Comedy Four, recalled several times; Robert De Mont Trio, hit with clever acrobatic comedy; James and Bonnie Farley, good.—BIJOU (Nash &amp; Burrows, managers). Monday rehearsal 3.—Budd and Wayne, good; Gilbert Sarony, "A Giddy Girl," hit; La Adalia, quick change, big; The Bellfords, clever gymnasts; the Seman, La Chartiers and Rogers Trio, several encores; the Merry Manikins, well received.

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## WORCESTER, MASS.

POLLY'S (J. C. Criddle, mgr.). Monday rehear  
10.—W. H. Thompson and company in "F  
Love's Sweet Sake," hit. Charlotte Ravencro  
singing violinist, good; Hanson and Jam  
colored, ordinary; the Metropolitan Grand Op  
Trio, very good; Julia Redmond and company  
"Too Much Married," good; Al Halines saves  
piece; Gus Williams has brushed up his mater  
and made good; Joe Almasti in novelty juggling  
good.—PARK (Alf. Wilton, mgr.). "Mine  
"Merry Burlesques" are giving a good perfor  
ance.—NOTES.—E. F. Carson, all-around a  
lete, formerly with Sandow, gave a party at  
Carlyle last Sunday evening. Besides Mr. &  
Mrs. Carson and their daughter Freda (who  
the way, is quite an acrobat for a child of 1  
years), were Will D. Corbett, Rogers Bark  
Richard Tabor, Edwin Tanner, Arthur Presc  
and H. L. Steele, all of whom are playing he  
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OPHEUM (Henry Myers, mgr. Monday rehearsals 10:30).—Drake's sheep and dogs, good; May Rosella, singer, fair; Henry Clive, clever entertainer; Charles Wayne and company in "10 A.M." well played and support excellent; Asher and Patterson, singers and dancers; Leo Carillo, Chinese dialect comedian, good; Barth Brothers and Walton, acrobatic comedy, pleased.

PETER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsals 9).—The Mozarts have a novelty dancing act; La Veola, clever contortionist; Gene Jolly, cornet, pleasing; Gertrude Mansfield and Cary Wilbur have good sketch; Milt Wood, dancing, good; Capt. Geo. Anger and company in "Jack the Giant Killer," good; Clifford and Burke, blackface, very funny; The Baggesons, juggling, very laughable.—WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—"Paris by Night," doing very well with Mildred Stollers, impersonator, also the Nelson-Farnum Troupe, Ten Navajo Girls in a musical act, Trainer and Dale and Annie Goldie. Next: "Jersey Lilles."

JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10:30).—Mlle. Marquai's ponies feature. Was immensely enjoyed. Hennings, Lewis and Hennings had new features in "Mixed Drinks," and were well received; Hinged Musical Trio, good instrumentalists; Paul Barnes, monologue, entertaining; May Tully and company in "Stop, Look and Listen," not enough action; Lind, impersonator, fair; Maceo and Fox, colored dancers, interesting.

E. J. TODD.

NEW ORLEANS, LA.

OPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Week 17: Luciana Trio, head and hand balancing, merited approval; Patrice, presenting "A New Year's Dream," an excellent sketch; the antics of Hickey and Nelson provoked laughter; Argyro Kastron uses a handsome velvet drop; Colonel Gaston Bordeverdy created a furor; Lillian Ashley failed to arrive for the opening performance; the Apollo Quartet also appeared.—GREENWALL (H. Greenwall, mgr.).—"Morning Glories," week 10. Many were the bouquets handed them. There are many sprightly "buds" with this organization who would add lustre to any floral exhibit. Anna Glocker is the prize

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TOLEDO, O.

VALENTINE (Otto Klives, mgr. Sunday rehearsal 10).—Big houses Christmas week and excellent bill. The favorites are May Boley and Girls, Charlotte Parry and company. Other good acts are the Melrose Troupe, McIntyre and Bennett, Kelly and Violet, Apdale's animals, Mullen and Correlli, Hendrie and Prescott.—EMPIRE (A. Schapiro, mgr.).—Manchester's "Vanity Fair," with John L. Sullivan, to good business.—COLISEUM.—Bostock's animal show to fair business.

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TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Trixie Friganza, headliner, received a cordial reception; Morris Crown and his jugglers, big feature; a clever pair are the Marco Twins; George Wilson, "Ye Minstrel Man," is a big favorite here; the Gartell Brothers, clever; Four Fords, splendid dancers; Rae and Brosche, funny skit.—STAR (F. W. Star, mgr.).—"Ideals," bright and snappy show. A new two-act comedy gave this large company many chances for clever work. Big business. Next: "New Century Girls." Yours truly wished all Variety readers a happy and prosperous New Year.

HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—"The Hazardous Globe," with Dr. C. B. Clark and Bertha Clark, is a thriller. Emma Francis and her Arab boys, good; Alice Davenport and company in "Now," very good; Human and Conners, "Recognition" fair; Ollivette Trollobards, Rhodes and Carter, comedy acrobats, Saena in impersonations, and Lily Seville, character comedienne, also appear.—LYCEUM (W. H. Keller, mgr.).—"The Bohemian Burlesques" to large business the first half of the week. "The Colonial Belles" are here for the last half.

J. J. M.

PORTLAND, ORE.

GRAND (Jas. H. Erickson, mgr.).—Week 10: Maxwell and Dudley, hit; Maddox and Melvin, pleased; C. W. Littlefield, good; Riley and Matthews, Jones and Kitty Brady, Edna Davenport and Master Harold Hoff, all well received.

PANTAGES (J. A. Johnson, res. mgr.).—La Drew and Dr. Wright, good; Little Helen, pleased; Wilson Comedy Quartet, hit; Hagenback's educated bears; Ostrander and White, pleased.

H. L.

READING, PA.

OPHEUM (Frank Hill, mgr.).—Orville and Frank, fair; Cook and Stevens, ordinary; Beatrice McKenzie, Walter Shannon and company in "A Shiny Flirtation" seemed to please; Stanton and Modena in "For Reform," pleased; Gardner and Stoddart, ordinary; Stuart Barnes, clever; Miss Raffin's Monkeys, liked. Fair bill to good business.—BIJOU (Updegraff & Brownell, mgrs.).—"Jersey Lilles" pleased; fair houses. 27-29: "Gay Masqueraders."—ACADEMY.—24-25: Lafayette, unsatisfactory business. The star and his support failed to please.

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